

THE ATHENÆUM

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SATURDAY, SEPTEMBER 13, 1873.

PRICE
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BRITISH MUSEUM.

THE BRITISH MUSEUM is OPEN to the PUBLIC from 10 o'clock on MONDAYS, WEDNESDAYS, and FRIDAYS, and from 12 o'clock on SATURDAYS. On application to the Principal Librarian, special facilities are afforded for the study of specified branches of the Collections, on TUESDAYS and THURSDAYS, to classes or parties of not more than fifty in number for the Lower Galleries, and thirty for the Upper Galleries.
J. WINTER JONES, Principal Librarian.

BRITISH ASSOCIATION FOR THE ADVANCEMENT OF SCIENCE.

The Journal, President's Address, and other Printed Papers issued by the Association during the Annual Meeting will be forwarded daily to Members and others who will forward 2s. 6d. to Mr. STEWART, Clerk of the Association, Reception Room, Bradford, on or before September 17.
Assistant General Secretary.

WHITWORTH'S SCHOLARSHIPS.

IMPORTANT NOTICE.
The important changes in the mode of competing for these Scholarships, and in the conditions of holding them, which come into force at the next competition, have been published. The Revised Rules should be obtained at once, by those who are likely to present themselves for Examination, on application to the Secretary, Science and Art Department, South Kensington, London, S.W.
By order of
THE LORDS OF THE COMMITTEE OF COUNCIL ON EDUCATION.

NOTICE.—ROYAL SCHOOL OF MINES, JERMYN-STREET, LONDON.

THE TWENTY-THIRD SESSION will begin on WEDNESDAY, the 1st of October.—Prospectuses may be had on application.
TRENHAM REEKS, Registrar.

ST. THOMAS'S HOSPITAL, ALBERT EMBANKMENT, WESTMINSTER BRIDGE, S.E.

THE MEDICAL SESSION, for 1873 and 1874, will commence on WEDNESDAY, the 1st of October, 1873, on which occasion an IN-AUGURAL ADDRESS will be delivered by Dr. J. HARLEY, at Two o'clock.
Gentlemen entering have the option of paying 4s. for the first year, a similar sum for the second, 2s. for the third, and 10s. for each succeeding year; or, by paying 100s. at once, of becoming perpetual Students.

For Entrance or Prospectuses, and for information relating to Prizes and all other matters, apply to Mr. WHITEFIELD, Medical Secretary, St. Thomas's Hospital, S.E.

MIDDLESEX HOSPITAL MEDICAL COLLEGE.

THE WINTER SESSION, 1873-74, will open on OCTOBER 1st, with an ADDRESS by Mr. HENRY MORRIS, M.A. F.R.C.S.
The College provides the most complete means for the Education of Medical Students.

For the College Prospectus, containing information as to Entrance, and other Scholarships, Clinical Appointments, Residence of Students, Fees, &c., apply to
JOHN MURRAY, M.D., Dean.

ST. MARY'S HOSPITAL MEDICAL SCHOOL.

OPEN SCHOLARSHIP AND EXHIBITION IN NATURAL SCIENCE.
The Examination for 1873 will be held on THURSDAY, the 25th of September, and following days. Candidates are requested to call upon the Dean, at his residence, on the morning of Wednesday, September 25th, between the hours of 10 and 1, and to bring with them the necessary certificate.
For further particulars, apply to the Registrar, at the Hospital, or to
W. E. CHADWICK, M.D., Dean of the School.

ST. BARTHOLOMEW'S HOSPITAL AND COLLEGE.

THE WINTER SESSION will BEGIN on WEDNESDAY, October 1, 1873. The Clinical Practice of the Hospital comprises a Service of 710 Beds, inclusive of 34 Beds for Convalescents at Highgate.
Students can reside within the Hospital walls, subject to the College regulations.
For all particulars concerning either the Hospital or College, application may be made personally, or by letter, to the Resident Warden of the College.
A Handbook will be forwarded on application.

UNIVERSITY OF LONDON.

MATRICULATION AND PRELIMINARY SCIENTIFIC EXAMINATIONS.

SPECIAL CLASSES for these Examinations are held at ST. BARTHOLOMEW'S HOSPITAL. The Classes are not confined to Students of the Hospital.

A Class for the Matriculation Examination is held twice in each year, from October to January, and from March to June.
A Class for the Preliminary Scientific Examination is held from January to July.

For particulars, application may be made personally, or by letter, to the WARDEN of the College, St. Bartholomew's Hospital.

UNIVERSITY COLLEGE, LONDON.

THE SESSION will begin on THURSDAY, October 2, 1873.

Pure Mathematics—Professor C. Hendel, Ph.D.
Applied Mathematics and Mechanics—Professor W. K. Clifford, M.A.
Physics—Professor G. C. Foster, B.A. F.R.S.
Chemistry and Practical Chemistry—Professor Williamson, Ph.D. F.R.S.

Mineralogy and Geology—Professor Murray, F.G.S.
Botany—Professor George Fuller, C.E.
Archæology and Construction—Professor T. Hayter Lewis, F.S.A. F.R.S.

Religion—Professor Cover, F.R.S. F.L.S.
Comparative Anatomy and Zoology—Professor Grant, M.D. F.R.S.
Physiology—Professor Sharpey, M.D. Ph.D. F.R.S.
Practical Physiology and Histology—Professor Burdon Sanderson, M.D. F.R.S.

Philosophy of Mind and Logic—Professor G. Crook Robertson, M.A.
Political Economy—Professor L. H. Courtney, M.A.

A Prospectus of the Faculty may be obtained at the Office of the College.

The Examination for the Andrews Entrance Prizes will be held at the College on the 25th and 26th of September.

The College is close to the Gower-street Station of the Metropolitan Railway.
JOHN ROBSON B.A., Secretary to the Council.

UNIVERSITY OF DURHAM COLLEGE OF PHYSICAL SCIENCE.

AT NEWCASTLE-UPON-TYNE.
The SESSION will COMMENCE on the 6th of OCTOBER, 1873, and will be divided into the Michaelmas, Epiphany, and Easter Terms.

Classes.
Mathematics—W. Steadman Aldis, M.A. 5 s. the session.
Physics—A. S. Herschel, B.A., F.R.A.S. 5 s. "
Chemistry—A. Freire-Marreco, M.A. 5 s. "
Geology—David Page, LL.D., F.G.S. 5 s. "
Greek and Latin—Rev. J. Bulmer, B.D. 5 s. a term.
English History and Rev. J. Atkinson, B.A. 2 s. "
English Literature
French, German, and Mechanical Drawing, each 10s. 6d.

In addition to the Class Fees Students will be required to pay an Entrance Fee of One Guinea. Students who do not enter more than two classes may commute this on payment of 7s. for each class.
Students desirous of studying the whole of the first four subjects may compound for the Class Fee by payment of 17s. 17s. This will be the only composition fee allowed.

Students entering after the Michaelmas Term will be subjected to a Matriculation Examination. This will be obligatory upon those entering at the commencement of the Session.

All Students must have attained the age of 15 years.
Evening Classes will be held as in former Sessions.
Further particulars respecting the Examination, Association of the College, Laboratory Regulations, Scholarships, Exhibitions, Hours of Attendance, &c., will be found in the Prospectus of the College, to be had free on application to Mr. T. W. WOOD BURNING, Secretary to the College.

OWENS COLLEGE, MANCHESTER.

THE NEXT SESSION COMMENCES on the 7th of OCTOBER.

Prospectuses of the several departments of the Day Classes, Evening Classes, and Medical School, will be forwarded gratis on application. The Calendar of the College, containing full details relating to each department, as well as to Scholarships and Entrance Exhibitions, &c., may be obtained from Mr. CORRISS, Piccadilly, Bookseller to the College, and at the College, price 2s. 6d.; by post, 2s. 10s.

J. G. GREENWOOD, Principal.
J. HOLME NICHOLSON, Registrar.

QUEEN'S COLLEGE, GALWAY.

DEPARTMENT OF ENGINEERING.
SESSION 1873-4.

The Matriculation Examination in the Department of ENGINEERING will be held on FRIDAY, the 24th of October.

In this Department Five Scholarships, of the value of 50s. each, will be offered for competition, viz.—two to the Students of the First and Second Years respectively, and one to Students of the Third Year. In addition to the Scholarships, three Exhibitions, of the value of 15s. each, will be offered for competition among Students of the First Year.

The Examination for Scholarships of the First Year will commence on Wednesday, the 28th of October; of the Second Year, on Thursday, the 3rd of October; and of the Third Year, on Monday, the 27th of October.

Further information and copies of the Prospectus may be had on application to the Registrar.

By order of the President.
5th Sept. 1873. T. W. MOFFETT, LL.D., Registrar.

TECHNICAL EDUCATION.

SCIENCE AND ART DEPARTMENT.

ROYAL COLLEGE OF SCIENCE FOR IRELAND, STEPHEN'S GREEN, DUBLIN.

This College supplies, as far as practicable, a complete Course of Instruction in Science, applicable to the Industrial Arts, especially those which may be classed broadly under the heads of CHEMICAL MANUFACTURES, MINING, ENGINEERING, and AGRICULTURE.

A Diploma of Associate of the College is granted at the end of the Three Years' Course.

There are Four Royal Scholarships, of the value of 50s. each, yearly, with free Education, including Laboratory Instruction, tenable for two years. Two become vacant each year. They are given to Students who have been a year in the College.

The Fees are 2s. for each Course, or 10s. for all the Courses of each year, with the exception of Laboratory, the Fee for which is 2s. per month, or 12s. for the entire Session.

Applied Mathematics and Mechanics, Mechanism and Machinery, Descriptive Geometry, Geometrical and Mechanical Drawing, Experimental Physics, Chemistry (Theoretical and Practical), Botany, Zoology, Geology, and Palæontology, Mining, Surveying, Engineering, and Agriculture.

The SESSION commences on MONDAY, October 6th. Programmes may be obtained on application to the SECRETARY, Royal College of Science, Stephen's Green, Dublin.
FREDERICK J. SLONEY, LL.D., Secretary.

TWO COURSES OF LECTURES ON GEOLOGICAL MINERALOGY will be given at KING'S COLLEGE, LONDON, by Prof. TENNANT, to which the public are admitted on paying the College Fee. One course is given on Wednesday and Friday Mornings, from Nine to Ten o'clock, commencing Wednesday, October 6th, and terminating at Easter, 1874. The other Course is given on Thursday Evenings, from Eight to Nine, commencing October 6th. The Lectures are illustrated by a very extensive Collection of Specimens.

Practical Instruction in Mineralogy and Geology is given by Prof. TENNANT, F.G.S., at his residence, 140, Strand, W.C.

MANCHESTER GRAMMAR SCHOOL.

THE GERMAN MASTERSHIP (non-resident) will shortly be VACANT. Salary, 200s. a year. Candidates are requested to explain their method of teaching, and state if they are prepared to teach any other subjects besides German. Power to maintain discipline indispensable.—Testimonials to be sent forthwith to the Rector, Grammar School, Manchester.

HIGHBURY HOUSE SCHOOL, St. Leonards-on-Sea.

Head Master—Rev. W. WOODING, B.A., assisted by Five Resident Masters. Classics, Mathematics, Modern Languages, and thorough English are taught. The Junior Classes are trained by Ladies on the FESTA LOZZIAN principle.

The House, beautifully situated, and specially built for the School, has well-ventilated Class-rooms and Dormitories, with Hot and Cold Baths, and a covered Playground. The health and comfort of delicate boys specially cared for.

THE AUTUMN TERM will commence SEPTEMBER 20th.

For Prospectus, apply to Mrs. Durr, the Lady Principal, or to the Head Master.

S. PAUL'S COLLEGE, STONY STRATFORD, Bucks.
A PUBLIC SCHOOL for the SONS of the CLERGY and Members of the Church of England.—Names of Candidates for Admission can be received for Michaelmas Term, by which time a range of New Buildings, comprising Studies, Class-rooms, and Dormitories, will be completed, and ready for occupation.
Inclusive terms, for Board and Tuition, 60s. a year.—For further information, apply to the SECRETARY, S. Paul's College, Stony Stratford.

HYDE PARK COLLEGE FOR LADIES, 113, GLOUCESTER TERRACE, Hyde Park.

THE JUNIOR TERM begins September 15th.
THE SENIOR TERM begins November 1st.

Prospectuses, containing Names of Professors, Terms, &c., may be had on application to the LADY RESIDENT.

LADIES' SCHOOL, DUFFIELD HOUSE, LOWER NORWOOD, Surrey.

The ensuing Term will commence (D.V.) the 15th of September. Fees, inclusive, 30 and 100 Guineas; it includes Riding Lessons and Crystal Palace Ticket.

SELECT BOARDING-SCHOOL.—A Graduate, of large experience, RECEIVES a limited number of BOYS to Prepare for the Public Schools and Universities. Thorough instruction is given in Classics, Mathematics, and Modern Languages, and due attention is paid to Physical Training. The NEXT TERM commences on SEPTEMBER 23rd.—Address G. WATTS, M.A. (Edin.), Broom Villa, Montpellier, Weston-super-Mare.

OAKLEY HOUSE SCHOOL.

W. WATSON, B.A., Principal.

Mr. WATSON having been considerably inconvenienced for several years by the limited accommodation of his School premises, Oakley House, Reading, has just purchased a Family Mansion on CAVERSHAM HILL, near READING, which he proposes to call OAKLEY HOUSE, after the name of his former residence, and in which he intends to commence the NEXT SCHOOL SESSION, on SEPTEMBER 23rd.

The house is a handsome building of modern construction, standing in something more than ten acres of its own Grounds, in one of the most healthful and beautiful situations in the neighbourhood of Reading. Although the alterations are not yet completed, Mr. Watson still is glad to see any of his friends who would like to inspect the new premises. Oakley House, Caversham Hill, is about a mile and a half from the Reading Station, on the Oxfordshire side of the Thames.

Mr. Watson will now be enabled to take a somewhat larger number of Pupils. Prospectuses sent on application.

GARRICK CHAMBERS.—The next Term will commence on SEPTEMBER 13. The Honour List for the years 1866-1873 contains the Names of 127 SUCCESSFUL PUPILS, appointed to the following Departments:—

57 to the Civil Service of India.
9 to Attachships in the Diplomatic Service.
13 to the Foreign Office.
34 to other Superior Offices of the Home Civil Service.
11 to the Civil Civil Service and to Chinese Interpretships.
3 to the India Engineering College.

Of this number 33 gained the first place in their respective Competitions.

The List may be had on application, by letter, to the LIBRARIAN, Garrick Chambers, Garrick-street, London.

EDUCATION FOR GIRLS at SOUTHSIDE HOUSE, WESTON-SUPER-MARE.—Principals: Mr. and Mrs. H. R. SMITH and Miss FERRIS.—The Course of Study is adapted to the Standard of the Cambridge Local Examinations, and is under the personal supervision of Mr. H. R. Smith and Miss Ferris, who have had considerable experience in Teaching, and have successfully passed Pupils at the Cambridge and Oxford Local Examinations.

EDUCATION.—There are TWO or THREE VACANCIES for the Daughters of Gentlemen in a College for Ladies, in an open and healthy part of West London. Home Comforts for Boarders.—For Prospectuses and references, apply to the PRINCIPAL, Western College for Ladies, Brook-green, London, W.

EDUCATION, SEASIDE (WORTHING).—Preparation for Public Schools and Universities, Military and Civil Service Examinations, by the late PRINCIPAL of a PUBLIC SCHOOL, in connexion with the London University, assisted by a Cambridge Wrangler. Modern Languages taught and spoken.—Letters may be addressed to C. R., care of Messrs. Hivington, Waterloo-place, London.

WINTER TUITION IN ITALY.—A Clergyman (First-Class Honour), appointed Chaplain at Fallansa, LAKE MAGGIORE, from October to May, would be glad to take CHARGE of One or Two DELICATE PUPILS, or to read with DIVINITY STUDENTS.—Address Rev. D. A., Post-office, Wimbledon, S.W.

MR. A. W. BENNETT, M.A. (Lond.), and Mrs. BENNETT RECEIVE into their House (with general Superintendence of their Studies) a few GIRLS who may wish to attend Classes at University College, the Slade School of Art, Bedford or Queen's College, or for Instruction from London Masters. Terms, about 100 Guineas per Session. First-class references given and required.—4, Park-village East, Regent's Park.

NEGLECTED CLASSICS.—GENTLEMEN (Adults wishing to commence, or to complete, the Study of GREEK or LATIN, are invited to apply to a Teacher of much experience, whose Book of References is extensive, and who has been a student of the University of Cambridge, and is highly recommended by the late Rev. Sydney Smith, Macaulay, and other great Authorities.—Address Zeta, 3, Ballantyne-terrace, Richmond, S.W.

LECTURES ON CHEMISTRY, for CHILDREN.—Mr. J. HESLETINE SMITH, Member of the University of London, proposes to RE-COMMENCE, early in October next, his THURSDAY AFTERNOON LECTURES, for Children of eight years old and upwards, on easy Elementary Chemistry. The Lectures will begin at 2 1/2, and will be given at his Rooms, at 24, Essex-street, Strand, three minutes' walk from Temple Bar and from the Temple Station on the Metropolitan Railway. Terms, One Guinea for the Course of Twelve.—For further particulars and cards of admission, apply by letter, addressed as above. References given if required.

AN EXAMINED PHILOLOGIST, GERMAN.
Dr. Phil. speaking French perfectly, desires to have a place as **TEACHER** at Christmas.—Apply by letter, E. T., Tilist, Prussia, Poste-restante.

ITALIAN, FRENCH, SPANISH, GERMAN.
CLASSICS, &c.—Principals of Schools and Private Families, residing near a railway station, and seeking an experienced Professor of Languages, should apply to TUTO, Channon's Library, Brompton-road, S.W.

A YOUNG LADY wishes to hear of a Clergyman's or a Private Family to reside with in London; neighbourhood of Regent's Park preferred. Schools and Boarding-houses need not apply. Terms, £60 a year.—Address L. E. L., General Post-office, Croydon.

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similar SOCIETIES, requiring a COMMITTEE-ROOM and SECRETARY'S OFFICE, with the use of Reading, Dining, Smoking, and Billiard Rooms, and the additional advantage of a magnificent Hall, capable of seating 1,500 persons.—Address SECRETARY, care of Edwin Smith & Co., 301, Regent-street, W.

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THE PRESS.—WANTED, a Gentleman as
EDITOR and PRINCIPAL REPORTER, for a New Conservative Newspaper in the West Riding of Yorkshire. Also, a REPORTER for the same.—Address, with testimonials, references, and salary required, in care of G. Mitchell & Co., 12 and 13, Red Lion-court, Fleet-street, London, E.C.

THE PRESS.—A Young Man desires Engagement on Daily or Weekly Newspaper, as JUNIOR REPORTER. Writes shorthand, and can give unexceptionable references.—Address No. 57, Messrs. Keith & Co., 65, George-street, Edinburgh.

THE PRESS.—WANTED, a Situation as JUNIOR
REPORTER, by Advertiser. Writes shorthand; is a good Paraphraser.—J. H., 9, Aldersgate-street, E.C.

THE PRESS.—A VERBATIM REPORTER, who is also an excellent DESCRIPTIVE WRITER, of several years' experience on the Newspaper Press, and conversant with each Department, desires a RE-ENGAGEMENT.—Address Mr. Broad, 25, Stanley-street, Eccleston-square, London.

THE PRESS.—A Gentleman is open to prepare, for a Newspaper or Journal, ARTICLES on Literary or Scientific Subjects, Literary Extracts, Essays and Letters on Literary Subjects, including Art, the Drama, &c.—Address O. F. Q., care of Adams & Francis, 50, Fleet-street, E.O.

PRESS.—A Gentleman, who has had experience as Reader, Reporter, Sub-Editor, and Editor, and can give unexceptionable references in London and the Provinces, requires an ENGAGEMENT.—Address H. R., W. H. Smith & Son, Union-street, Birmingham.

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INGS.**—WANTED, an Illustrated Work, published by the late Mr. J. MOORMAN, at No. 147, Strand, called "Specimens of Art." The Engravings are mezzotints.—Apply, by letter, stating price, to W. MOSELEY, Esq., 3, Cumberland-terrace, N.W.

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BATH GRAND PUMP-ROOM HOTEL, in
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MR. J. C. STEVENS will SELL by AUCTION,
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FRIDAY, September 19, at half-past 12 precisely, SCIENTIFIC and
CHEMICAL APPARATUS, part formed by W. M. MARSHALL, Esq.,
of Enfield, consisting of Microscopes, Chemical Balances, Bioglyph
Table, Photographic Apparatus, Electrical Apparatus, Chemical Glass,
Diploscopes by Deut-Guns, Bows and Arrows; and a variety of
Miscellaneous Property.

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In this book Defoe says, "the first town we came to from Halifax was Bradford. It is a market town, but is of no other note than having given birth to Dr. Sharp, the good Archbishop of York." That was the sum of what Defoe had to say about Bradford in the West Riding of Yorkshire. In the same volume, the same writer has to make mention of the condition of another Bradford—the town in a Wiltshire valley, on the slopes of the sweet-flowing Avon; and he does so in these words:—"Bradford and Trowbridge are two of the most eminent clothing towns in that part of the vale, for the making of the finest Spanish cloths and for the nicest mixtures. Bradford is well built of stone, and lies on the side of a hill." "The town of Bradford (in Wilts)," said Leland three centuries ago, "standith by clooth-making"; and the same may be said of it now. Both Bradfords also produced the smallest article in connexion with its manufactures. In this, one is reminded of the Bradford in Massachusetts, which builds ships and makes shoes. We may notice, also, two Bradfords, North and South, in one English county, Shropshire. Between them, they have furnished a territorial title to the Earls of Bradford,—of the race of that Newport who drank with great Nassau, and of Orlando Bridgman, who was also a man not to be forgotten. The Wiltshire Bradford, in the first quarter of the last century, was the busy Bradford. The town of the same name in the Yorkshire Riding was comparatively silent or inactive. It had but one production to boast of—the brave and worthy son already named, that stout John Sharp, who was born in the Yorkshire Bradford in 1644, who would preach against Popery in spite of James the Second and Ecclesiastical Commissions, and who got his reward, when the good time came, by being promoted to the Archbishopric of York. He retained the primacy from 1691 to 1713, in which year he died. Sharp has the reputation of being the man whose influence with Queen Anne induced her to refuse making Swift a bishop after she had made him a dean for abusing the Duchess of Marlborough in the *Examiner*. The story is as well worth remembering as the Bradford prelate's seven volumes of quaint sermons are still worth reading.

It is believed that the Roman was once busy in the neighbouring district, where iron abounded. There too the Briton wrung the

sweat from his brow, gathered "there by toil" for his Lord and Master. The place was a wild place through succeeding centuries. James, indeed, in his excellent 'History of Bradford' (by the way, he complains that the Bradford people would not help him to publish it, by their subscriptions), states that there may have been some weaving of coarse woollen cloths here before the Conquest; but the 'Domesday Book' significantly speaks of the district as "waste." James is, however, quite sure that woollen goods were manufactured at Bradford before the time of Edward the Third. It is certain that at an early period the Yorkshire Bradford was a portion of the largest parish in England,—the ancient parish of Dewsbury. According to Dr. Whitaker's 'Loidis and Elmete,' that old parish had an area of four hundred miles, including the later parochial divisions of Thornhill, Mirfield, Kirkborton, Almondbury, Kirkheaton, Huddersfield, Halifax and Bradford. The great boast of this immense Yorkshire parish was, that Paulinus had preached there in the year 627. In proof of which, it is said that the cross on the mother church of the now subdivided parish is after the model of one erected at an earlier date in commemoration of the event. Such evidence is even weaker than that which is submitted to the traveller at Lorch, on the Rhine. The rock there is perpendicular, but in proof that a knight once rode up the face of it, the wayfarer is gravely shown the rider's saddle and bridle.

There were few of the adventurers who "came over" with William who got more than the De Lacys. There were two of them. One, Ilbert de Lacy, was made happy and rich by the barony of Pontefract, and a hundred and a half of manors, of which Bradford was one. He was so grateful, that his son founded Kirkstall Abbey to prove it. The other De Lacy, Walter (from whom the eminent actor of that name is not descended), manifested his gratitude in his lifetime by building the church of St. Peter's, Hereford. Walter ascended a ladder to view the building better, but he fell from the top and broke his neck. His grateful son Hugh founded the Abbey of Llanthony, in Wales. The De Lacys became Earls of Lincoln, by one of them wedding an heiress to that title; and the line went out in the person of a too lively lady, Alicia, last heiress of the house. She married and ran away, and returned, and remarried; and is said to have practised a little poisoning before she died, childless, in 1348. Bradford and the 149 other Yorkshire manors of the De Lacys would, probably, be heartily ashamed of this terrible Alicia, if they knew anything about her.

They probably know as little of "old John of Gaunt, time-honoured Lancaster," who once owned a very comfortable share of them, and in whose time a few men paid their rent by simply blowing a horn, which is what not every man can do. Bradford's first intimacy with the head of royalty was when Richard the Second did the town the honour of capturing it. The place was a quiet place till the death of Richard the Third.

Bradford, after the accession of Henry the Seventh, attracted the attention of the astute king and his friends. It was a time when half the property of England changed hands. Every man who had helped Richard the Third

in the slightest degree became the new king's "rebel" or "traitor," and his land, goods, or money, was made forfeit to the Crown, because he had aided and abetted "the late Duke of Gloucester, Richard, King of England, in deed but not in right." Bradford belonged to the Duchy of Lancaster; and one Thomas Gellyem had been "Grave of the Lordship of Bradford." This servant of York shared the fate of hundreds of other officials. He was turned out, and was ordered to send to the royal treasury all moneys due from his office. The post of Grave, or Steward of the Lordship, was conferred on a Lancastrian soldier, "knight for the king's body"; and in like manner many hundreds of such soldiers were rewarded for having shared with Henry in his "glorious march and victorious field at Bosworth." One Hugh Smyth had, for similar service, the minor posts of Bailiff of Bradford and of "Parker of the Park of Cansewyk." The Lordship of Bradford itself was granted to Nicholas Leventhorpe, with the manor and all rents, farms of mills, shops, tolls, and "perquisites of courts and towns." Leventhorpe rendered annually to the king, for the same, 28*l.* 6*s.* 8*d.* Under Richard the fee was less by the shillings and pence; but thrifty Harry clapped on the additional 6*s.* 8*d.*, and called it "improved rent."

Down to the reign of Charles the First Bradford had the right of holding a market, on Thursdays, by charter. The inhabitants, however, kept the right (as they still do) but they changed the day. They made Sunday market-day; and they alternately did a little piety in church and a good deal of business at the market-standings. On one and the same day they made the best of both worlds. It was a bad world just then for poor folk with more appetite than cash for its gratification.

In 1631, Yorkshire was not a little stirred by a proclamation of King Charles. The poor were bitterly complaining of the high price of corn, and of ill-supplied grain-markets, although harvests had been abundant. The proclamation promised remedy, and the remedy applied was very disagreeable to the wealthy persons, who starved the markets by storing their corn. A Commission was established, the members of which were directed to examine into and make record of "the surplussage of corn remaining and being in the custody and keeping of rich men." Bradford was one of the places where rigorous inquiry was made. There was not a barn, garner, or storehouse in the district that was not overhauled, and note made of its contents by an annoyance jury of constables and churchwardens. The subsequent report, however, proved the poverty of the place, and chronicled no villainy on the part of forestallers and regraters. The report to the Commissioners was to this effect:—"Our country being mountainous and barren, and the inhabitants thereof living most by trading, have not more corn than is sufficient for sowing that little ground they have, and for maintenance of their families which now they have remaining in their houses." The Temperance—or the Total Abstinence—Society will be glad to hear that the Bradford magistrates of 1631, as a means of doing good to the poor, suppressed the greater part of the Bradford ale-houses, and set to work the idle men who loitered in or about them. As for idle lads,

—idle involuntarily or in spite of themselves, —the parish authorities took them in hand, and bound them apprentices, as they say, "with all men of ability within the several townships." In a general crusade against the lazy, there was no idle delicacy about the liberty of the subject. Rogues and vagabonds, made to earn their bread, growled out sentiments referring to "tyranny" and "free-born Englishmen"; but the workmen who loved working instead of "spouting," and the impotent poor, who were more easily provided for, from the general industry growing up around them, thought that the long-promised good time had come in their days, and that it was a blessed thing to live under such a gracious monarch as King Charles the First.

From State Paper Office records it appears that while many ale-houses were suppressed in Yorkshire towns, licences were given for the sale of a "Comodetye," the use of which generally leads to, or is accompanied by, more or less drinking of ale or other beverages—namely, tobacco. It is curious to read that, as there were individuals who *would* retail tobacco publicly or privately, licences were issued to permit them to do so with an aspect of legal propriety. These licences were granted to grocers, inn-keepers, mercers, oil-drawers, according to the population and their narcotic tastes. Huddersfield would have delighted the heart and nostrils of King James, who hated the weed and its "stink." "John Hirst and the constable, Edward Cooper, report that one vendor is quite enough, as very little tobacco is used in the town. There had formerly been two other vendors, but they had quite given it up." With Little Bradford the state of matters was quite different from what it was with Huddersfield. In the former place the weed was loved; and small as Bradford then was, no less than six dealers in tobacco are mentioned as there carrying on their trade.

"Little Bradford" was the pet name of the place in the seventeenth century. It was then growing into the bustling Bradford of to-day. It was springing into life and activity; and among the curious facts to be recorded of it is this, namely, that before King Charles's reign had run out, Turkey cushions and carpets were in fashion, and these foreign productions were manufactured at Bradford! It was a manufacture by which great profits were acquired; but trades and manufactures that had flourished in the early part of Charles's reign, perished wholly, or in a great degree, in the struggle in which the King himself suffered shipwreck. The Bradford youths, who manufactured Turkey carpets, mostly took service under Fairfax. Sir Thomas's first fight was at Bradford, in 1643, whence he drove the royal troops towards Leeds, although he had but half their numbers, and was disadvantageously placed. What effect the civil war had on the prosperity of the county is told in a letter, from Bradford, "to the Right Hon., my honoured father, the Lord Fairfax." "These parts," he says, "grow very impatient of our delay to beat them out of Leeds and Wakefield, for by them all trade and provisions are stopped, so that the people in these clothing towns are not able to subsist; and, indeed, so pressing are their wants that some have told me, if I would not stir with them, they must rise of necessity of themselves,

in a thing of so great importance." Fairfax had no doubt of finding aid in the Bradford district,—to something like the amount of four thousand men, with muskets or other weapons. Great, indeed, was the impatience of the Yorkshiremen at the breaking up of their trade and the closing of their markets. The Parliamentary General, Fairfax, himself a Yorkshireman, had been commissioned only to defend the district, not to assault the enemy; but he expressed his readiness to attack the foe, if the Right Hon. his very honoured father would authorize him to do so. Meanwhile, the Royalists assaulted Bradford; and that circumstance finished it, for trade and manufacturing, for many a long day. The Earl of Newcastle was the assailant. His lordship sent a trumpet with a command to surrender. Fairfax, finding himself hemmed in, and victory all but impossible, replied by sallying out, cutting his way through the Royalists, and keeping them at bay, as he turned and fought them mile by mile, till, wounded and nearly dying, covered with blood, without a shirt, and his clothes cut to rags, he stumbled safely into Hull, with his honour saved. In the sortie from Bradford, Fairfax lost what was as dear to him as honour—his wife; and he nearly lost his little daughter. In the *mêlée* Lady Fairfax was captured; and, from fright and fatigue, the little girl, who had this rough and fierce experience of war, fell into a fever, which threatened to be mortal. Both mother and child were restored to Fairfax. The ever polite Earl of Newcastle had the gallantry to send Lady Fairfax into Hull in his own coach, and he put a maid of honour into it to keep her company. The little daughter, who was then only five years old, lived to have a coach ordered for the carrying of her also to her father. This occurred when her husband, the Duke of Buckingham, brought the abandoned Countess of Shrewsbury to live under the same roof. "I will not live in the same house with this woman!" said the outraged wife.—"I did not expect you would," replied Buckingham, "and so I have ordered my coach to take you to your father's house." Remembering the misery of this poor lady's married life, one is almost sorry that she did not quietly die, in her childhood, of the consequences of the fright and fatigue in the bloody sortie from Bradford and the daily fierce battles which followed it.

In the days of Charles and of the Commonwealth, the communications of Bradford and Wakefield and adjacent parts with London were not daily maintained. On Wednesdays little groups of Yorkshire folk, settled in London, waited in front of the Bear, in Basinghall Street, for the arrival of the provincial carriers. Others went to the Axe, in Aldermanbury, where the carriers were to be treated with on Thursdays. The White Hart, in Coleman Street, was a third house of communication, but the carriers started and arrived only once a fortnight; and on every second Thursday a foot post arrived from the county of the Ridings, with his budget of letters and his news picked up by the way.

To Bradford those days brought a ruin from which the town has slowly recovered. It may now be said to be in a state of magnificent convalescence, and yearly increasing in exceedingly rude strength. In the first year

of the present century it had a population of little over 13,000 persons; now the population is not far from 150,000. Bradford lay stunned and powerless for nearly a century, and exactly a hundred years have elapsed since, in 1773, it turned the corner and started on the career which it is still pursuing. The parish may not be so extensive as at the early period to which we have before referred, but it is more flourishing. The parish of Bradford—which has for its Vicar an ex-Bishop (Ryan) of Mauritius—is in itself still of considerable extent. It is full sixteen miles long, and about half-a-dozen broad. The town, comprising four townships, is situated at the juncture of three valleys, which lie smiling before the traveller, who sees, also, one of the tributaries of the Aire in the stream flowing near. Take the situation altogether, and it would be difficult to say that the town is not rightly called the metropolis of the West Riding.

Its recovery commenced in 1773, but it may be said that its later importance dates only from 1831, when the Reform Bill helped to raise it to the dignity of a Parliamentary Borough, with the privilege of returning two Members. The local newspapers of the time show most amusingly their sense, not only of increased dignity, but of increased responsibilities; and there is an undisguised consciousness that the eyes of Europe (not to say of the world generally) are fixed upon the new borough, a municipal borough, with a worshipful Mayor and Corporation, who have since administered local government with the success that might be expected from Yorkshiremen.

It was only half-a-dozen years before Bradford acquired the dignity of a parliamentary borough that the artisans of the place ceased to observe one of their old festal anniversaries. Next to Norwich, nowhere was greater honour rendered to Blase, Bishop of Sebaste, than in Bradford. On the 3rd of February, the festival of the patron saint of wool-combers used to be observed with great display; but the observance ceased in 1825—but it has been renewed this year. Why the good Bishop, who was made a martyr in 316, became associated with wool-combing (save that he is said to have been partly combed to death by iron combs), or why he is supposed, in some mysterious way, to be good against sore-throats, the least scrupulous of hagiographers has not audacity enough to declare; but when Bradford omitted to honour Blase, the lovers of old customs in rival Leeds affected a sort of pious horror at such incivility,—against they did not know whom.

It is worth recalling to mind what constituted a Radical in the days of the first Bradford election. Hardy and Lister were the Radical—Banks, the Conservative—candidates. Lister was absent through illness; but Hardy made the Radical declaration at the nomination. He was for vote by ballot. That was all. He was against triennial parliaments, household suffrage, unlimited freedom of the press, and separation of Church and State. Banks was for limiting the hours of labour for women and children. *That* was his war-horse. The two Radicals (!) were elected. They sent their sons to be chaired, in place of themselves; and the roughs tossed the lads out of the cars, and smashed the chariots of triumph.

The Bradford "man-folk" were always vigorous in arms as well as speech; sometimes cruel. In the old days of riot, they burnt mills and broke up machines with a fury of delight. It was their way of arguing against matters which they thought injurious to their interests. The Marchioness of Hertford was not much more ignorantly blind when she prevented the construction of a railway between Bradford and Leeds, because it would encroach on some land of hers which lay between. My Lady did not tear up the rails, but she prevented them being laid down. Rails, mills, and machinery, all now exist in spite of these ignorant individuals. Generally speaking, Bradford must have had the worst of it in strikes. That of the wool-combers and stuff-weavers, in 1825, lasted three-and-twenty weeks, and was brought to an end by the disappearance of the treasurer with the funds.

With prosperity, something like the envy, or let us rather say the emulation, that exists, or used to exist, between Liverpool and Manchester, moves, or is said to move, the susceptible and sensitive pulses of Leeds and Bradford respectively. The former triumphed when it not only built a lofty town-hall, but crowned it with a lofty tower. We know what anguish visited the heart of Lord Kenyon when a waggish but cruelly disposed friend addressed a letter to the worthy Welsh judge,—"Wales, near Cheshire." In like painful manner was the heart of all Leeds stirred when it was known that a letter had reached the post-office there, bearing the superscription, "Leeds, near Bradford." It was as if the Bradfordians had erected a loftier town-hall, and crowned it with a more majestic tower than the edifice of which Leeds was proud, as a symbol of its supremacy.

However, Bradford struggles to go a-head in both architecture and manufactures. Two-and-twenty years ago, at the time of the first Exhibition, Bradford asserted itself in a successful manner. As between Bradford and Leeds, the former was accepted as having the worst manufacture for its staple employment; Leeds and its dependencies being the more immediate seat of the woollen-manufacture. At that time it was said that Bradford was rapidly rising at the expense of Leeds; and among Bradfordians, in their native walk, so to speak, at the proto-Crystal Palace, a passer-by caught the words, "worsted yarns," "thousands employed," "largest mills in Yorkshire," "see our piece-hall on a Thursday," "Leeds can't dye stuffs as fast as Bradford can manufacture them," "Leeds people are leaving their town, and setting up warehouses in ours." Of course there were, and are, many trades carried on at Bradford, dependent upon the woollen and worsted trades. All came out with credit in 1851. The importance of Bradford, then, may be measured by the space required by the Bradford exhibitors, 2,000 square feet for their five classes, viz.: worsted stuffs, cotton stuffs, iron, machinery, and miscellaneous. Serious people were pleased by the report that an indefatigable Bradford weaver had woven the four Gospels on cloth as a specimen of his skill!

Since the Exhibition of 1851, Bradford has continued to "go a-head." The progress is marked, in one way, by the large new mansions which seem to be squeezing the aboriginal,

diminutive, but strong and sturdy, dwellings out of existence. The two are types of what the place was and what it has become. Mr. Walter White, in his record of a walk in Yorkshire, distinguishes between the glories of Leeds and Bradford, by describing Leeds as famous for broadcloth, and Bradford as really a grand mart for stuffs and worsted goods. It was probably a boy belonging to a Leeds school who replied to a query, put to him at an examination, as to what Bradford was famous for, by saying that Bradford was famous for shoddy! The Bradford merchants are accomplished business men. By a liberal dispensation of generous sherry they warm the business feelings of buyers; and where transactions without sherry would stop at 500%, they run up with the wine to the more respectable figure of 1,000%. As a sample, we suppose, of Bradford thrift, Mr. White introduces us to a wife of whom a physician, for attending on her sick husband, asked for a guinea fee. "A guinea!" The thrifty dame turned to her moribund mate, and exclaimed: "If I were ye, I'd say no! Like a Briton, and die first!"

In spite of many peculiar characteristics, Bradford has failed to find a place among the local proverbs of Yorkshire. Hull and Halifax have been bracketted with Hell itself, in order to point an alliterative illustration; and the phrase, "as true steel as Ripon rowels," alludes to the manufacture of spurs, the rowels of which would strike through a shilling, for which the town was famous when there was much riding between it and the border. Though Scarborough Castle now never speaks in the flash and thunder of cannon from its mouldering ramparts, the proverbial "Scarborough warning" which was none at all, serves to remind us of the time when the Scarborough gunners fired cannon-shot into the sides of passing vessels, just to remind their captains that they had forgotten to haul down their colours by way of salute. Even "Merry Wakefield" has an epithet which makes its old jollity live traditionally; but the town that, with equal justness, might have been called "Busy Bradford," can only take its share in the general county proverb, "A Yorkshire wee-bit," which found its way into Scotland, where Jeannie Deans's "five miles and a bittock," as the Duke of Argyll explained it to Queen Caroline, meant five miles and as many more.

The "better bringing-up" of the youth of the district was an idea which took permanent shape about the close of the reign of Edward the Sixth. The Free Grammar School is far advanced in the fourth century of its existence. When it was about a hundred years old, it had done, however, so little of what it was intended it should do, that Charles the Second has the credit of setting the school on its legs again, for the teaching, instructing, and still better bringing-up than its first founders had devised "of children and youth in grammar and other good learning and literature." It was in this Free Grammar School that the Bradford boy, Sharp, laid the foundation of the knowledge which formed part of his qualifications for becoming an archbishop. Mr. Howard Staunton says that "other eminent men were educated here"; and we hope Mr. Staunton may have the goodness to name them in his next edition of 'The Great Schools of

England.' Some good Bradfordians seem to have thought that there were parts of their parish where the classics might be profitably cultivated. Accordingly, Christopher Scott endowed a school in the Haworth district for a schoolmaster able to teach Greek and Latin, so as to fit his scholars for Oxford or Cambridge. The Thornton district was also provided for. A hundred years ago a school was founded there, *by subscription*, to teach Latin and English to likely lads of Thornton and Allerton; and it is satisfactory to add that these schools still exist, and, with all their excellent instruction they have not, we rejoice to say, beaten out the native accent so dear to West Riding ears. That there is not only accent, but wit, humour, and pathos in the dialect, may be learnt by all who will look into native books; such, for instance, as 'Poems and Songs,' by a Yorkshire "Lik'nass Takker," a capital little work, in the dialect of Bradford Dale. Here is one specimen. The minstrel is singing of the Apollo Belvidere, which he describes as being—

All reynt and strayt i' mak an shap,
A mould for t' race o' men;
A dahnreyt, upreyht, bang oop chap,
Not mitch unlike my son!

Among the many things creditable to Bradford may be reckoned, not merely its literary tastes, but its literary activity and influence. It is the head-quarters of the Yorkshire Literary Union, and in the town is published the *Yorkshire Magazine*, a monthly journal, which deserves credit for its ability and usefulness. In the opening number, published in October, 1871, there is an article on the dialect of Bradford Dale, by W. Cunningham, from which there is much to be learnt. It is there shown how greatly the local *patois* differs from that of Leeds and Halifax. Although the Bradford dialect has some words in common with other parts of the United Kingdom, and particularly with Lancashire and Scotland, there are words and expressions which Mr. Cunningham claims as "indigenous to the town itself." That there is great variety of sounds for a single letter on the lips of a Bradfordian cannot be doubted. *A* is short in "shape," which becomes *shap*; it takes a mincing sound of *e* in "wash"; and in "dance" it becomes a very round *o* indeed. While *a* becomes *e* in "wash," *e* becomes *a* in "very," and it doubles itself, becomes *ee* in "wet"; and not only doubles itself, but claps an *a* on to the doubling in "fret," which is pronounced "free-at." In short, the vowels at Bradford are altogether of a very loose way of life. *I* is short and long, where in other places it is long and short; "pink" is *peenk*, and "blind" rhymes to "pinn'd." The remainder of the vowel family is equally perverse, and utterly never-to-be-depended-upon. The diphthongs imitate them in audacious lawlessness, and popular Bradford conversation startles the ear with such phrases as "Shoo coom dahn stairs i' hur bare fit a wick ago, an's bin poorly ivver sin." The dialect changes some words altogether, and every visitor may fairly say, in Bradford dialect if he can—"I fear it's noan so easy to learn."

Not only do vowels and diphthongs sound in the Bradford district as they sound nowhere else, but they continually "dance the changes" there. Indeed, Mr. Cunningham tells us that

the local dialect "effects an absolute change in many words." In common with most Yorkshire dialects, the Bradfordian reduces *the* to simply *t*, and "He 's at t'op o' t' hahze rigg" stands, in every-day English, for "He is at the top of the house roof." In Bradford, conjunctions are put to uses to which they are not elsewhere accustomed, and for which they were never intended. "T' more I do for 'm, and t' worse I am for 't," is an illustration how the Bradford conjunction is made to qualify as well as connect. Words, however, are described as having local uses which are turned to the same service throughout Cockneydom. Indeed, that ill-used dominion has been plundered of its richest treasures of speech, and they have been claimed as original property by the plunderers. "I won't go without you go," where "without" = "unless," and "It's better nor I expected," where "nor" = "than," are examples to the point. As a proof that Bradfordians themselves are anxious to fix the pronunciation of words that find various ways of utterance, a tale is told of two Bradford lads referring a dispute, as to whether "either" should be pronounced as "eether" or "ither," to an old Bradfordian, and the venerable sage at once replied that "awther 'll do!" and so delightfully increased the local perplexity. Mr. Cunningham states that fine old English word "anent" is still used for "opposite." We have heard of a public reader in London who advertised that he would recite the 'Paradise Lost,' through, by heart. It was popularly said at the time that of the dozen people who formed the audience, three escaped at the end of the first hour, several were subsequently carried out, and a faithful couple, who sat to the bitter end, became hopelessly idiotic! If a Bradfordian were to announce that he was about to "give a reading through Shakspeare," no persons of the country born would suppose that the reader intended to treat them to the whole of the plays,—a process which, like a Chinese state dinner, would last a month or six weeks,—he would know that "through" is Bradfordian for "from," and that the reading would consist of selections from Shakspeare's plays; and if it were said that "the reader comes through Halifax," every one would know that he came from that town, which produces so many pretty faces,—and this must be accepted as said without any disparagement of the Bradford belles. If, in the last examples, you suggest that "from" would be a better word to use than "through," the Bradfordian will think, for a moment, as if he were courteously weighing your objection, and will gravely reply that he "don't see a difference of meaning in one word through t'other." When the Princess Victoria went her progress through the North with her mother, the Duchess of Kent, she stayed at Lord Fitzwilliam's, where the Princess received a monition the morning after her arrival from the gardener, as she was walking out early, to be wary, "it was varra slape." The last word is the proper district word for "slippery." Many of the words are even more foreign to other English ears; for instance, "pratty"=softly; "len-nock"=easily moved; "enah"=by and by; "drea"=slow; "offald"=shabbily-dressed; "loppard"=sour (applied to milk), and so on. Lord Bacon has said that a man who goes on travel to a country, of the language of which

he is ignorant, goes rather to school than to travel. So, visitors to Bradford, however well skilled in English, may find themselves at school as far as Bradfordian English is concerned. In that dialect, "a bonny fellow" is a bad fellow; for it is used satirically, as many other adjectives are. "What," asks Mr. Cunningham, "can be more stinging than such an attack as the following from the mouth of an old town gossip:—'Thah 'rt a bonny tyke, thah art! Thah's made a nice job o' thy sen this time, thah hez that. It's fair grand to think on't isn't it nah!'" This sort of satire, however, is not foreign to other parts. What is peculiar to this Yorkshire dialect is to be found in another application of words; thus "fairation"=fairness. There is something poetical in the use of "yonderly" for absent-minded, distraught. "Tha' lewks varra yonderly, to-day, lad," would imply that the lad's thoughts were far away from present themes. If it be poetical, so is the word "kallin'" aptly satirical, for a woman who neglects her business to visit a neighbour for the sake of a gossip. A woman "calling" is no strange event elsewhere, but the same ill meaning is not given to the fact as in Bradford. A Bradford man says he is "hooined," when another would say he is distressed. To be "moidered" is equivalent to being perplexed; and probably many a visitor, before the week is out, will be what the Bradfordians call "dulled,"—otherwise, fatigued; but such visitors must not grow querulous over it, or the local folk will say they are "newky" as well as "dulled."

Then "frame" is a great word. A Bradfordian frames to his business, frames to his amusements, frames to his everything; and he is a very poor creature, of whom his fellows can say, contemptuously, that there is no "framation" in him; and no "gawm" or notice is taken of a being so afflicted with unfitness. "Feshan" is as important a word as "framation"; and a young damsel who swears her pretty oath that she "can't feshan to lewk t' wey 'at he is," insinuates her too great bashfulness to look Strephon in the face. Yet the same maiden can feshan to "hug" anything, though not anybody, for "hug" is Bradfordian for "carry"; and, if she goes abroad in the meadows with her sweetheart, Strephon will be too happy to "go a gaiters wi' her," or to set her on her road home.

There is much more to be said about Bradford, which we must leave unsaid. It is in this interesting town that the British Association will commence its next Annual General Meeting, under the presidency of Prof. Williamson, in the place of Dr. Joule, whom ill health has compelled to withdraw from the honourable and responsible office of President. Visitors will find that steam has despoiled Bradford of its beauty, but has added to its power. If it was accounted "quikke," as compared with Leeds, during the "Wars of the Roses," it would be hard to find a word now to express its fastness. Its spirit grasps past and present, and extends a hand towards the future. After allowing Bishop Blaise to sleep for nearly half-a-century, the wool-combers have exalted him again to the position of a patron saint. Their townsman, Archbishop Sharp, might have served them better. The old motto which figured on the buttons of the Bradford Volunteers in 1793, "Ready and

Steady," may still serve for the device of a town ready for every good purpose, and steady in carrying it to successful issue. Visitors will find ample proof of this fact, and foreign guests will find as warm a welcome at the Bradford, Union, Junior, Liberal, Conservative, Chess, and Catholic Clubs, as they will at the Anglo-French, the Schiller Verein, the German, and the Swiss Clubs. The last-named is the only one which denies membership to any who are not of the nationality from which it takes its name. We have only to add that the Bradford district has (so to speak) annexed itself gloriously to literature. Few of the members and visitors who will be in the town during the meeting of the British Association are likely to neglect making a pilgrimage to the shrine of the Brontës, at Haworth.

The Egyptian Sketch-Book. By Charles G. Leland. (Strahan & Co.)

THERE can be no doubt that Mr. Leland is "a wag." So facetiously has he, in the book now before us, dealt with the Nile and its wonders, so jocose are his remarks about fleas and Pharaohs, so funny has he contrived to be even on topics naturally so little exhilarating as the Pyramids, that some of his readers may possibly be obliged to avail themselves of the services of a "literary machine," while roaring over his pages, their hands being fully occupied in holding their aching sides. Upon ourselves, we are obliged to admit, the effect of Mr. Leland's jocularities has been of quite another nature. Steadily and irresistibly, as we proceeded from jest to jest, striving hard to smile under an unceasing hail of quips, quirks, cranks, puns, and other provocatives of mirth, there settled down upon us the weight and blackness of a melancholy with which can be compared only that of a lugged bear, or of Moor-ditch. But as this result may be due not to the author's jocoseness, but to some constitutional tendency on our own part towards depression, we will extract a few of Mr. Leland's drolleries, and therewith experiment upon the susceptibilities of our readers.

The noise produced by Bedouins at their devotions is, it seems, "of all human sounds the most like bleating. It is sheepier than monotonous; it is absolutely mutton-ous." The Egyptian pilot of the vessel which carried Mr. Leland and his fortunes spoke so many languages that he was a "Pentecost in a petticoat." It appears that although "some of the seven plagues of Egypt inflicted of old are played out, their places have been filled with good, steady, permanent, new ones, warranted to wash and wear, of the fast-colour, never-run-away kind." The musquito is described as "a bonny bird, who sings as he flies; unfortunately he always takes his 't' with his singing—as they do in some musical circles in Berlin, and with kettle-drumming in England." No Englishman need ever fear poverty in Egypt, "since, as he invariably brings an umbrella with him, he always has something laid by for a rainy day." Herodotus is described as one of "the great guns of genius and the high-cockalorums of history"; a lady of rank is "quite a *knee-plush-ultra* individual"; and the twelfth chapter of the present book is the most subtle defence of story-telling "ever concocted by mortal man on the face of the earth since the

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serpent first induced Eve to peruse the pages of that fascinating fiction, the Apple, afterwards reviewed so severely in the columns of the Flaming Sword." Fleas do not bite Mr. Leland, he tells us; still he has written a chapter upon them, giving an account of what has been said of them by many writers, such as Masenius, whose "astounding conversion and repentance were really appauling," and who has remarked that the creatures in question "were undoubtedly the first to practise phlebotomy." The italics, we may as well observe, are Mr. Leland's own. They answer, in such cases, to the dig in the ribs with which the confirmed punster so frequently emphasizes his facetiousness.

We have probably given specimens enough of Mr. Leland's drollery. Personally, we are convinced, we are not qualified to appreciate it. But the meet audience may, not the less, be forthcoming. "I write for no man," says the author, "who does not put on a clean shirt at least once a week, and own a thousand acres of North Carolina land, or its equivalent, let us say, in talent, or beauty, or cheek, or something." To the first qualification we might lay some claim, but the second is beyond our reach. But our inability to appreciate need not urge us into depreciation. Besides, Mr. Leland hints, towards the end of his book, at "having written nearly the whole of it with charcoal on the wall, during a painful attack of illness." So that, after all, he is not entirely without excuse.

Protection against Fire, and the best Means of Putting Out Fires in Cities, Towns, and Villages. With Practical Suggestions for the Security of Life and Property. By Joseph Bird. (Low & Co.)

LONDON, in the olden time, was so often burning that the chronicles speak of its fires as Lady Sale, in her diary, did of another calamity—"Earthquake as usual!" Modern Londoners bear the misfortunes of their predecessors with that equanimity which posterity feels for the sorrows of its ancestors. They make a passing comment on the old wooden houses, wonder that more of them were not in flames, and complacently congratulate themselves on the comparative safety which they enjoy, owing to brick, stone, or iron.

The fact, however, remains, that there are more destructive fires now in London than ever there were. The increase of buildings and of population yields a larger percentage of fires than it ought compared with the buildings and the population of the olden time. Our stone or brick facings are no more protection to a house than armour would be to a man who had swallowed prussic acid, or any other fatal poison. Strong walls confine a fire; but all our houses within them are built, or rather, we should say, are "run up," so as to be most easily exposed to catch fire, and to be most swiftly swept away by flames when the house has once caught. Thin laths, thin planking, thin wooden staircases, thin rafters, mere shavings of banisters and door-posts, all disposed to burn as soon as touched by fire, and half the house highly varnished in one part and covered by paper in another, —all these things reduce us to the condition of those unhappy victims who were crowded into wicker figures of idols, which, being set

on fire, soon consumed themselves and all within them.

Moreover, if a man leave his house in search of amusement, he can scarcely go anywhere to enjoy it without risk to life. We put aside certain music-halls and exhibition-rooms that are in a chronic condition of feverish risk; we will direct attention to some of our theatres. If a visitor travels thither and home again, by rail, he does so (under the present conditions of indifference, heedlessness, and proprietary conclusions that periodical smashes affect balances less disagreeably than costly changes to a careful system) at the imminent peril of life or limb. When "much shaken" implies concussion of the spine, those who so escape are worse off than those who are killed outright. But suppose a "party" reaches the "halls of light" in safety, they are then exposed to another frightful danger. We are quite sure that, if audiences were fully informed of their peril, many of our theatres would soon be wholly deserted. Some of these edifices are flanked by buildings where fires are likely to break out, and wherein lie all the materials to make a fire spread with dreadful fury. Others are "cribbed, cabined, and confined" in clusters of old, rotten, combustible houses, a fire in any one of which buildings would create the wildest alarm in the theatre they surround. Again, there are some entrance to which can only be had by passing beneath a street or two,—what would be the struggle for life here if fire broke out in or near the edifice? No doubt care is taken to prevent fire. But care cannot sustain itself long. It merges into indifference, or at best a sort of hope that fire may not—perhaps a feeling that safety has been so long with them, fire cannot—invade the building. Many people share the feeling of the man who argued against the practice of insuring. "Why," said he, "I have paid hundreds of pounds during the years I have insured, and I have never had even so much as a chimney on fire!"

Then, the perils of a theatre menace the lives of those within its walls, from all sides. Behind the curtain everything is combustible, and there is an immense supply of that everything. Only persons who are familiar with the magic land called "behind the scenes" know the horrible risk that is before, behind, and around all who are there assembled. Unceasing watchfulness safely meets the risk—till the one is wanting, or the other is too much for it, and then ensues the catastrophe which hitherto has occurred only when audiences have left, or nearly left, the house. But the vigilance must be greater if the more awful catastrophe is to be avoided. If there be a house with its gasometer beneath the pit, we should advise its removal. If Mr. Absalom Fitzgarrigue has his friends in his dressing-room, smoking cigars on his cocoa-nut matting, we counsel him to reform the practice altogether; for, it is not actual bursting forth of flames that is required to alarm an audience: the mere smell of fire has been enough. Any one who has had the unhappiness to be in a theatre when a sudden report of fire has stirred an audience, will never forget the scene. The few are wise and brave; but the majority become selfish, cruel, rampant wild beasts. To behold such a sight is to be the spectator of the humiliation of human nature. On the other hand, there is something

to be said for those who are panic-stricken. He who cannot save himself swiftly, must swiftly perish. With order, more will be quickly saved than can be rescued amid selfish disorder; but the fate threatened is so appalling. At that hideous spectacle of the last of the crapulous masqueraders rushing from Covent Garden Theatre in the dawn as the house was burning over their heads, the most terrible lesson was to be learnt from the long tongue of flame which issued from the compact mass of fire, and which licked up a whole tier of boxes in a few minutes. An hour earlier those boxes were crowded. It is horrible to think what the calamity would have been if the fire had converted the theatre suddenly into the huge furnace in which it perished an hour later. All our theatres could be made fire-proof; but those who might bring about this consummation are too busy with the length of ballet-girls' skirts, and the strength of political innuendo in burlesques, to attend to so trifling a matter as saving audiences from being burned alive.

On this subject of fire, Mr. Bird has written a book of great interest. He would have every boy and girl who graduates from a grammar-school trained to be ready for particular work in case of an outbreak of fire in the house in which they dwell. He shows how even a single individual may master a fire, if he is aroused to it in time, and has, as every man should have, an axe and water at hand, and readiness to apply them. The conclusion at which Mr. Bird arrives is, that no fires would grow into great catastrophes if there were a hand-pump with a little water on every story of a house, and also, of course, somebody with wit to use them. A small garden-engine has often extinguished a fire taken at the outbreak, which in half-an-hour would have defied half-a-dozen steam fire-engines throwing hundreds of gallons in a minute. It is the author's desire to see the "little engines" introduced into America; but, he says, "We" (in America) "have been educated for fighting, and not for preventing fires. An acre of raging fire, and a dozen steam fire-engines fighting it, is a glorious sight to most of us."

NOVELS OF THE WEEK.

Against the Stream. By the Author of 'The Schonberg-Cotta Family.' 3 vols. (Strahan & Co.)

Crooked Places. By E. Garrett. 3 vols. (Same publishers.)

Two books of different calibre exemplify to us this week the capabilities of the religious novel. Of these 'Against the Stream' stands first both in dignity of subject and success in execution, while both are the offspring of thoughtful, though not equally cultivated, minds. The author of 'The Schonberg-Cotta Family' puts forth, under the guise of a novel, what is really a vindication of the character of a particular school of religionists, who bore no small part in the events of two generations back, and whose influence has extended to quarters which would be the last consciously to recognize the debt. "If ever false witness was borne against our neighbour, it is in the accusation that the 'Evangelical party' were supremely occupied in saving their own souls." Our author desires to remove the impression of this calumny, which has, no doubt,

been inculcated by the numerous schools of thought to which the very word "evangelical" is hateful, and in so doing leads us back to what she justly calls an "heroic age in England." The period of the French wars, and of that peaceful warfare in which Clapham engaged against the slave trade, certainly deserves that character; and though the juxtaposition of the two contests, the physical struggle with Napoleon and the moral conflict with a tyranny as crushing in our own dependencies, be strange to a superficial glance, they are closely connected as examples, on a wider and narrower field respectively, of the love of freedom which has been at the base of all creditable national movements. The murderer of Hofer and Palm, the enslaver of Holland and Spain, roused the same kind of spirit in the average Englishman, as that which, in a more educated and subtle form, inspired the fathers of abolitionism with zeal for the liberation of the blacks. It is well to have this spirit recalled to us, whatever be the special groove in which its working is made manifest, and our author has made no light claim for the importance of her favourite form of it. It is well, when the many interests of the present and the future draw men's minds from the achievements of the past, to remind them of what our forefathers accomplished in their day:—

"As certain as it is that there were years—at the beginning of this century—in which our country alone stemmed the desolating despotism of Napoleon, until nation after nation awoke not at her call, but by her deeds; so certain it is that at the beginning of this century she alone, with anything to be called a national enthusiasm, stemmed the torrent of a thousand wrongs—negro slavery, the cruel miseries of the mad in lunatic asylums, of the unfortunate and the guilty in prisons, ignorance and darkness in Christendom and in heathendom, until nation after nation arose at the light of her shining, and the whole world is warmer and brighter for it, down to its darkest corners."

No well-informed person can honestly doubt to what school of religious thought this attitude of energy was due. That age was not the first, nor, perhaps, will it be the last, in which a "strait-laced Puritanism" has shown itself compatible with tender and wide sympathies, or with the practical wisdom which ensures permanence to the efforts of enthusiasm. In illustration of her theme, the author introduces us to a small society in a country town, such as has ceased to be possible since the social extinction of such towns. The Danescumbes, ancient gentry of small means, inhabit one of those family houses, more common then than now, which had a life of their own, irrespective of their objective importance, as the centres around which were grouped the associations and interests of many generations. Side by side with these plain-living and high-thinking people dwell, in other characteristic homes, other families, whose daily life has points of contact with their own. Madam Glanvil, the Tory lady of the manor-house, stout in prejudice and patriotism, and unmeasured in the terrors of her tongue; Uncle Fyford, the parson, the decorous interpreter of "Providence"; Mr. Rabbidge, the unassuming Presbyterian exponent of "the Deity"; and Reuben, the Methodist artisan, tolerated and encouraged as a suitable guide to the enthusiastic "vulgar," dwell

together in a harmony which makes a modern Christian sigh. Add to these suggestive elements, all photographed with a truthfulness which few novelists could excel, the contrasted portraiture of a high-minded French emigrant lady, her daughter, and her Huguenot *bonne*, and we have an admirable party for the discussion of the political and religious topics then of such vital interest to every circle in the land. In such discussions, conducted for the most part within the bounds of homely Abbots Weir, occasionally transplanted to the more modern theatre of wealthy, energetic Clapham, the author is content to exhibit and develop her characters. Of incidental narrative there is little; but while the world for which she probably intends to write will derive pleasure from an able statement of the struggles and successes of their predecessors, a larger class of readers, which will not share many of her views, may profitably read a vivid picture of manners and persons now passed away. The moral of the story is embodied in the title, viz., that all saving reforms, all such changes in the social or political edifice as will prevent destructive revolution, must be made before the tide has turned and the day of grace is over.

The second work upon our table, 'Crooked Places,' by the author of 'Premiurus paid to Experience,' and many other similar works, is of less interest, and a more conventional character. It belongs to that school whose greatest praise is that it disdains the vulgar taste which limits the field of the novelist to what is called high society, and seeks to familiarize its readers with those elements of romance which give an interest to human lives and thoughts even in the very dullest walks of British Philistinism. The writers of this school deserve credit, but they handicap themselves severely by their selection of a field. The unpicturesque poor, struggling clerks, small small-tradesmen living from hand to mouth, varied by an occasional specimen of rich vulgarity, stand sorely in need of a literary champion; but no common prowess is needed for a victory in their cause. The present writer almost sets himself without the pale of purely literary criticism. His book is a tract on a large scale, not destitute of thought, nor otherwise than manly in its piety, but partaking largely of the usual errors of such productions,—some want of moral perspective and an unreal exaggeration of poetical justice. The plot consists of a series of episodes, grouped in convenient portions, according to the moral lessons they are intended to convey, in the life of a worthy family, which is reduced to poverty, and raised again to worldly competence, by the successful piety of its several members. The effect upon the different characters of the various rubs of life is thoughtfully described; but, regarded as a novel, the only point of view in which we are at present concerned to treat it, the book is less interesting than some former works of a similar character.

Posthumous Works and Unpublished Autographs of Napoleon the Third in Exile. By the Count De La Chapelle. (Low & Co.)

We have rarely met with a volume more worthless than this handsome octavo of 268 pages. When a writer thinks it worth his while to publish fac-similes of ordinary addresses on

envelopes and of penny postage stamps, we naturally come to the conclusion that he is sadly in want of materials such as might render his book interesting; but even the sight of the Count De La Chapelle's fac-similes did not prepare us for the disappointment, and we may almost say disgust, which a closer examination of his book inspires. The "unpublished autographs" may at once be pronounced valueless: let us sift the "posthumous works."

The book is divided into two parts; and the first part consists of four sections, headed respectively, "The Reception"—"The Emperor and the Pamphlet on Principles"—"Principles by a late Diplomatist: Manuscript of the Emperor"—"The War of 1870, Annotated by the Emperor." The first of these sections is not by the Emperor, but is a gushing account of the Count's reception at Chislehurst; while the second is also not by the Emperor, but only contains a continuation of the Count's ecstatic narrative. The 'Principles' is, we are told, by the Emperor; but as it was published almost without alteration in his lifetime, under the title of 'Les Principes, par un ancien Diplomate,' it is certainly not entitled to rank among the "Posthumous Works of Napoleon the Third." 'The War of 1870' is by the Count, and was published by him long ago. It is a *réchauffé* from letters in the *Standard*, and was reviewed in several papers. There are on the margin some corrections by the Emperor, which also figure conspicuously in the fac-similes; but as they were incorporated in the second edition of the original pamphlet, even they cannot be counted among the "posthumous works." Then come a few lines of rhapsody, "concluding remarks," by the Count, and a wondrous photograph, representing "The Emperor at Sedan," impossible horsemen in impossible attitudes, and Part I. closes. We have gone over more than a third of the volume, and we have not yet reached the "posthumous works."

Now for the second part. It contains what is called 'The Emperor's Book.' If 'The Emperor's Book' were new and worth reading, we should be glad to have it, even if we had to endure a preliminary flourish from the Count De La Chapelle. But we soon find that far the larger part of 'The Emperor's Book,' which we are told in the Preface is "the Emperor's unpublished work on the military position of France," was published in 1872, and is quite an old acquaintance! On page 108 the author admits this frankly enough:—

"This pamphlet, published by M. Amyot in the month of May last, has made noise enough to render further mention unnecessary; and among English journalists, as well as in the French press, it was perfectly well known, and also written, that the signature of the Count de La Chapelle concealed the name of the real author—the Emperor Napoleon the Third."

There remain fifty pages about the campaign which are now published for the first time, but contain nothing remarkable. Like everything else Napoleon said or wrote on the war, the narrative is partly a weak confession of hopeless incapacity, partly a miserable attempt to throw on other persons than himself the blame of the ruin he brought on France. These fifty pages are all in this volume which can be admitted as "Posthumous Works of Napoleon the Third." About the remainder of the book we need

say nothing. People who derive satisfaction from fac-similes of envelopes, which let us know that the Count's address was at one time "48, Cornhill," (*sic*) at another, "4, Westbourne Villa," (*sic*) Harrow Road, may take interest in the plan of a "heating apparatus," which adorns this volume, along with the fac-similes of postage stamps. The "apparatus" was invented by the "Sovereign Statesman," just as the addresses on the envelopes were written by him, and so, we suppose, both may claim a place in this volume, which, "without any adviser but my own conscience," the Count has given to the world. Did he take his conscience for an adviser when he chose his title-page?

We need hardly say that the Count is an ardent Bonapartist; in fact, his devotion knows no limit. The ex-Emperor was, in his eyes, the most able, and the most noble man that ever lived.—

"He was a great philosopher and a great thinker, who liked to meditate in silence on the ideas which gushed forth from his powerful brain, so as to cause them to see the light when he thought that the proper hour was come; but, until that time arrived, he wrapped himself in a cloak of taciturnity, and at the least questioning retired within himself. He was acquainted with and knew everything; and, nevertheless, he listened patiently to the most absurd theories and the most random reasoning; then, suddenly, in three or four words, he proved to his interlocutor the falseness of his arguments, and pointed out the error; but his manner was so courteous, and the tone of his voice was so full of kindness, that the authority of the master disappeared in his extreme kindness."

In fact, he was perfect, and if there be any one still living who is perfection, it is the Prince Imperial.—

"For several weeks I had the honour of travelling to London with the Prince Imperial, who went, in company with M. Filon, his tutor, and his schoolfellow, the son of Doctor Conneau, to King's College, where he was attending a course of lectures; I then had the advantage of talking freely with the prince, and admired the rectitude of his mind, the superior intelligence with which he estimated facts, and the logical accuracy of his arguments. The next day I used to communicate to the Emperor anything that had struck me, and the admirable reflections that I had stored up; the face of the father was then lighted up with a touching joy, and an ineffable smile was impressed upon his countenance."

Throughout the book, indeed, the Emperor's smile is "ineffable." We are sorry to find the Count has such a poor supply of epithets; and we may remind him that there were many works published between 1852 and 1870 which would help him to remedy his deficiencies, and to acquire the full vocabulary of flattery. He has all the requisite feeling; he only lacks the power of expression.

Shakespeare: his Life, Art, and Character.

With an Historical Sketch of the Origin and Growth of the Drama in England. By the Rev. H. N. Hudson. 2 vols. (Boston, U.S., Ginn Brothers.)

A HUNDRED AND SIXTY-FOUR years have well nigh passed away since Nicholas Rowe, in 1709, first collected and published all the documentary and traditional notices of, and references to, Shakespeare, which diligent inquiry and a labour of love could accomplish. Some addition has been made to that knowledge by subsequent diligent inquirers, but it

does not amount to much of real importance; nevertheless, every addition has had its value and uses. It has stimulated men who reverence Shakespeare as if he were not only our national poet, but also our national saint, to contribute to the heap, to add to the incidents of his life, and to throw light on obscurities in the text. From Rowe to Halliwell, all honour be to such men.

It is agreeable to know that there are fellow-labourers in this work on the other side of the Atlantic. This was to be expected of some among a people who speak the tongue which Shakespeare spoke. Some dozen years ago, the "still-veiled Bermoothes" woke up to the remembrance that Shakespeare had annexed them to poetry in that most exquisite of dramatic poems, 'The Tempest.' The inhabitants gave expression to their pride and gratitude by having a general insular holiday, and giving dignity to it by inaugurating a bust of the poet of the English-speaking nations. And now, from the continent of America, we have two volumes of nearly a thousand pages, pretty closely but clearly printed, which treat of the life and works of Shakespeare, and which include an account of the English stage and drama in its earlier days.

Mr. Hudson's volumes deserve to find a place in every library devoted to Shakespeare, to editions of his works, to his biography, to the works of commentators, and (for a Shakespeare library is hardly complete without them) to some, at least, of the droll translations or still droller adaptations of the poet's plays in foreign languages. Mr. Hudson, we may add, is so painstaking that we can readily pardon his being rather prosaic in style and expression. He has a great deal to say, and one can only wish that he would say it in a more lively manner. It is something, however, in these days that a man should be in earnest.

We do not know that we can give a better idea of the quality of this book than by condensing from it what the author has to tell us of 'Antony and Cleopatra.' We select this play because it is Mr. Chatterton's venture for the Drury Lane season of 1873-74. Mr. Halliday has had the "handling" of it, in order to bring it in accordance with Mr. Beverly's scenic displays, and Mr. Cornack's land and water parties, processions, gatherings, tableaux, and ballets. Mr. Halliday, it is understood, has added no word of his own; he has, we are told, only omitted, transposed and adapted. If this has been wisely accomplished, we hope to have to record, in another part of the *Athenæum*, that Mr. Halliday is not to be enrolled on the long and dreary list of those who have been called the "Shakespeare Tinkers." There is some curiosity among genuine old-fashioned play-goers as to how 'Antony and Cleopatra' will stand the coming ordeal. It is because of the above circumstances generally that we turn to consider Mr. Hudson's account of this historical and romantic tragedy.

The play was probably written about 1608. The players objected to copies of the pieces which they acted getting into print; and 'Antony and Cleopatra' was not in type till the publication of the first folio, 1623. Whatever the exact date, this tragedy belongs to the period of 'Macbeth' and 'King Lear,' and bears proofs of the highest powers of the author's intellect. Plutarch has been laid

under extensive contribution; but Shakespeare's inventions seem as historically true as Plutarch's chronicles, "many of the scenes being perfectly original, and, at the same time, truer to the history in effect than the history is to itself." Mr. Hudson confesses that he is a little embarrassed by the gorgeous richness, the shifting glories, and the dazzling confusion of this historical drama. Let us note, by the way, that Mr. Halliday professes, in the forthcoming piece, to have simplified the story, and to have increased an audience's interest in it by the course he has adopted.

Of the "chief personages, Antony and Cleopatra, we look upon them as we might gaze upon a masterpiece in painting. We are enthralled by the art and the artist. The poet himself disappears in his work, but is in communication with us in the part of Enobarbus, 'who serves the office of a chorus in this play,' and interprets the author himself to the audience. Shakespeare's Lepidus is, to the life, 'the slight unmerited man meet to be sent on errands.'" Mr. Hudson agrees with Schlegel, that "the great fame and fortune of Augustus did not prevent Shakespeare from seeing through him, and understanding his character rightly," but he thinks that the poet has hardly done justice to the sweet and solid qualities of Octavia. On the other hand, "Cleopatra is, I think, Shakespeare's masterpiece in female characterization." Campbell said that Shakespeare had painted her, "as if the gipsy herself had cast her spell over him, and given her own witchcraft to his pencil"; and Campbell has further said, that blinded as we may be by the glare of grandeur flung about the heroine, "a single glance at the devoted and dignified Octavia recalls our homage to virtue; but with delicate skill, Shakespeare withholds the purer woman from prominent contact with the wanton Queen, and does not, like Dryden, bring the two to a scolding match." As for Antony, his heroic instincts all give way before the suggestive speech, the voluptuous glances, and the bitter-sweet craft of a woman, who, after all, loves him most for the profit she may make out of him.

Every play is described in this book, and the characters are analyzed at great length; the reader may not always agree with the writer, but the statements of the latter will usually be received with respect. We have only to add, for our own part, that Dryden's 'All for Love; or, the World Well Lost,' has found some critics who have not feared to place it on a level with Shakespeare's 'Antony and Cleopatra.' It would be more correct to say that, as it is his masterpiece, Dryden comes nearer to Shakespeare in 'All for Love' than in any other of his tragedies. It is certain that Dryden's play has been oftener acted than Shakespeare's. We should inquire in vain for the names of the original actors in Shakespeare's play. In 1677, when Shakespeare had been dead three-score years and one, Sedley produced his 'Antony and Cleopatra,' a rhymed play, in which Mrs. Marv Lee was the Cleopatra, and Betterton, Antony. It died straightway, and in the following year Dryden brought out his 'All for Love' at Drury Lane. It kept the stage, as the phrase goes, for nearly a century and a half, and was played at Bath as late as 1818, when Conway and Mrs. W. West acted the principal characters. On its first production, in 1678, Hart and Mrs. Bontell played

Antony and Cleopatra. Those parts were subsequently acted by Betterton and Mrs. Barry; Barton Booth and Mrs. Oldfield; Milward and Mrs. Heron; Delane and Mrs. Horton; Spranger Barry and Peg Woffington; Powell and Mrs. Yates; Barry and Miss Younge; Smith and Mrs. Hartley (he afterwards played it with Mrs. Yates); Kemble and Mrs. Siddons; Holman and Miss Brunton. In 1759 Garrick produced Capel's abridgment of Shakspeare's play, in which he played Antony, Mrs. Yates being the Queen of Egypt. In 1813, an 'Antony and Cleopatra,' altered from Shakspeare and Dryden, was brought out at Covent Garden; Young and Mrs. Fawcett represented the two principal parts. This is attributed to John Kemble; one of the proofs of his reverence for Shakspeare! Mrs. Siddons is reported to have said, on refusing Cleopatra, that she should hate herself if she should play the part as it ought to be played. But she had played Dryden's Cleopatra, who has much more of common hussydom in her than Shakspeare's, in 1788. In later years, Mr. Macready distinguished himself in Antony, and the Cleopatra of Miss Glyn (Mrs. Dallas) is still fresher in the memory of play-goers. We now await Mr. Anderson and Miss Wallis in those parts, and offer our best wishes that they may prove themselves worthy of the great artists who have preceded them in the representation of those arduous characters.

OUR LIBRARY TABLE.

MR. GALLENGA, the *Times* correspondent, publishes, through Messrs. Chapman & Hall, and under the title of *The Pearl of the Antilles*, a very brightly-written little volume on Cuba, which ought to be read by all who are interested in that rich country.

THE next work which we find upon our table is one entitled *Notions on the Chorography of Brasil*, written by Mr. Joaquim Manoel de Macedo, and translated by Mr. Le Sage. It is printed in English at Leipzig, and published by Messrs. Trübner & Co., and can only be described as a dry but valuable volume of facts and statistics relating to Brasil.

The Dramatic Works of Richard Brome, which have been republished by Messrs. Pearson & Co., are so indecent that we can only say of them that we think that they should have been left alone. Their wit is not sufficient to redeem them.

THE first volume of the *History of the American Ambulance* in Paris during the siege, published by Messrs. Low & Co., and written by Dr. Evans, is a very pretentious, and not a very useful work.

WE have also on our table *Brazilian Colonization from an European Point of View*, by J. Assu (Stanford). — *Suzer Archæological Collections*, Vol. XXV. (Lewes, Bacon). — *On the Convolutions of the Human Brain*, by Dr. A. Ecker, translated by J. C. Galton, M.A. (Smith & Elder). — *What a House Should Be*, by W. Bardwell (Dean). — *A Popular History of the Insurrection of 1798*, by the Rev. P. F. Kavanagh (Dublin, 90, Middle Abbey Street). — *Truth Will Out*, by J. Hering (Cassell). — *Oakley*, by Lyndon (New York, Scribner). — *Mary, Queen of Scots*, a Tragedy, by J. W. Boulding (Bemrose). — *Leaves of Fancy*, by H. Wallis and M. Fletcher (Bemrose). — and *Sermons Preached in several Synagogues*, by the Rev. B. Artom (Trübner). Also the following Pamphlets: *Queen Glendower* (Cardiff, Jones). — *Catechism for Legislators*, by the Rev. W. Hume-Rothery (Manchester, Co-operative Printing Society). — *The Doctrine of Confession in the Reformed Church of England*, by the Rev. W. S. Chapman (Masters). — *Giving Glory to God*, by the Rev. H. J. Cole-ridge (Burns & Oates).

LIST OF NEW BOOKS.

- Theology.**
 Garnier's (Major) Three Lectures on Prophecy, cr. 8vo. 1/6 swd.
 Harris's (J. L.) Law and Grace, 12mo. 1/6 cl.
 Havel's (T.) Evangelical Principles and Practice, new edit. 3/6
 Heygate's (Rev. W. E.) Ember Hours, new edit. 12mo. 3/6 cl.
 Hymns, German and English, 16mo. 2/6 cl.
 Jovett's (Rev. W.) Christian Visitor, 5th edit. 2 vols. 3/6 each.
 Notes of the Wandering Jew on the Jesuits, &c., edited by J. Fairplay, 18mo. 1/6 cl.
 Prayers, Ancient and Modern, new edit. cr. 8vo. 2/6 cl.
 Sunday Magazine, edited by W. G. Blackie, Vol. 1873, 7/6 cl.
 Tabrum's Stone Witnesses, new edit. 18mo. 1/6 cl.
 Things Touching the King, by E. A. H., 18mo. 1/6 cl.
 Tillotson's (J.) Sermons on the Walls, 12mo. 1/6 swd.
 Whitehouse's (Rev. T.) Lingerings of Light in a Dark Land, 6/6
- Law.**
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OUR EXTRADITION TREATIES:

A GUIDE TO INTENDING CRIMINALS AND OTHERS.

PERSONS about to perpetrate crimes in this country, and then to fly for security from arrest to foreign lands, will be thankful for instruction as to regions where they should seek asylum after the achievement of their criminal intentions. On the other hand, persons who are liable to suffer from the outrages of malefactors will thank us for indicating the countries which the fugitive perpetrators of crimes, done within British jurisdiction, are, under existing circumstances, most likely to avoid or visit. At the present season, also, when English folk are making trips on the Continent or in America, it will interest tourists to learn in what lands they run the greatest risk of forming acquaintance with fugitives from British justice at *tables-d'hôte* and on steamboats. It is desirable that the man of business should know whether the fraudulent clerk or trader is most likely to run after

robbing a till or forging a document; and it may be serviceable, as well as amusing, to the idler on the Continent to be informed where he may hope to fall in with Englishmen who preluded their terms of foreign residence with felonious exploits on this side the Channel.

The jurists of old time used to amuse themselves with arguing whether "a sovereign state was bound to deliver up persons, its own subjects or not, charged with or convicted of crimes committed in another country upon the demand of a foreign State." Some of them answered the question strongly and unreservedly in the affirmative; whilst others, admitting the State's right to surrender the fugitive criminals, insisted that the obligation to do so was imperfect and conditional. At the present time, lawyers have ceased to wrangle over this nice case. The convenience and social interests of the most civilized communities having closed the discussion to the disadvantage of the malefactors, statesmen and lawyers differ only as to classes of criminals against whom sovereign states should make war with treaties of extradition. Whilst some authorities insist that such treaties should cover all crimes, save political or local or very trivial offences, others still hold that the compact should only comprehend heinous culprits and the more enormous infringements of universal morality. Wheaton was of opinion "that a State should never authorize the extradition of its own citizens or subjects, or of persons accused or convicted of purely local crimes, or of slight offences, but should confine the provision to such acts as are, by common accord, regarded as grave crimes." Though they have of late greatly enlarged the list of crimes that should be comprehended by treaties of extradition, international lawyers are still controlled by the sentiment of this general statement of principles. They still jealously exempt from the operation of such agreements purely political offenders, and also persons who, though guilty of grave crimes against universal morality, and demanded by their pursuers in respect of those crimes, can show that their extradition is required in order that they may be punished for political misconduct. On grounds that are more sentimental than reasonable, the subjects of the contracting powers are still usually excepted from the action of extradition treaties. It is, also, still recognized that such compacts should not comprehend purely local offences, or crimes so trivial that they may be leniently termed petty misdemeanours. But their regard for old principles has not withheld the framers of our later treaties for the extradition of fugitive criminals from including in those arrangements several species of malefactors whose misdeeds, though grave, are not in the highest degree flagitious. The earliest of our existing extradition treaties comprises only seven crimes; the latest of them comprehends nineteen.

But before enumerating the principal provisions of our several existing treaties, we may glance at a group of extinct international arrangements that we made in the time of George the Third with various German principalities for the punishment of a class of misdemeanants who were sometimes, perhaps, entitled to sympathy rather than reprobation. In the good old days, when we fought our battles with the aid of German mercenaries, our military chiefs were exposed to continual annoyance, and some serious embarrassment, by the desertion of soldiers who, though owing no natural fealty to His Britannic Majesty, had agreed to eat his bread and bear arms in his service. To check the fugitive propensity of these German mercenaries, whose frequent desertions, besides weakening their special regiments, were prejudicial to the general discipline of our armies, we made successive treaties for their capture and surrender to the military authorities, with Hesse-Cassel (January, 1776, September, 1787, and April, 1793), Baden (September, 1793), Hesse-Darmstadt (September and October, 1793), Brunswick (November, 1794), the Elector Palatin (March, 1800), the Duchy of Würtemberg (April, 1800), and the Archbishopric of Mayence (April, 1800). Hence at a time when an Englishman

might murder his friend in London, and then live like a gentleman, and without concealment, in any one of those German states, we arranged with the same powers for the seizure and delivery into our hands of defaulters, whose only offence was mere breach of an immoral contract. At present no one would venture to propose that our extradition treaties should comprehend the purely local misdemeanour of military desertion. Eighty years since, when we had no treaties for the capture of fugitive murderers and forgers, desertion from the army was the one crime for whose suppression we sought the co-operation of foreign powers.

At present Great Britain has treaties, for the mutual extradition of fugitive criminals, with six powers,—the United States, France, Denmark, Germany, Belgium, and Italy. Each of these treaties differs from each of the others in several of the subordinate arrangements for carrying out the intentions of the contracting parties. But of their differences in matters of mere detail there is no need to speak. It will be enough to notice their principal provisions. The earliest of the six agreements is the treaty between Great Britain and the United States, by which the two powers arranged (August, 1842) for the mutual extradition of fugitives accused, on sufficient evidence, of—1, murder; 2, assault, with intent to commit murder; 3, piracy; 4, arson; 5, robbery; 6, forgery; 7, utterance of forged paper. Gentlemen about to commit any of the fore-named offences should, therefore, think twice before they decide to seek an asylum in the American Republic after the accomplishment of their felonious purpose: but the States still extend a generous hospitality to fraudulent bankrupts and adventurers who, whilst stopping short of legal robbery, have only obtained goods by false pretences. The next of our six treaties is the *British-French Convention*, which comprehends only four offences: 1, murder (comprehending crimes designated in the French Penal Code by the terms assassination, parricide, infanticide, and poisoning); 2, attempt to commit murder; 3, forgery; 4, fraudulent bankruptcy. The citizen of London who, to gratify private vengeance, or to defraud a Fire Insurance office, has burnt down a house in the Strand, cannot do better than fly to France for security from justice. Whilst he may live at his ease on the banks of the Seine, the nearness of his adopted country to the land which he has repudiated will enable him to carry on his commercial affairs in London by agents without serious inconvenience. English persons, also, with a *penchant* for rape or the abduction of children, should train themselves to regard France as an agreeable country for a prolonged residence. Our Extradition Treaty with France was signed on February 13, 1843. Having made these two compacts against the interests of criminals, Great Britain existed for nineteen years without a third agreement of the same kind, when, in April, 1862, she persuaded Denmark to join her in a convention for the mutual surrender of absconding criminals, which, like the Anglo-French treaty, comprised only the four offences: 1, murder; 2, attempt to commit murder; 3, forgery; 4, fraudulent bankruptcy. But this treaty is no longer in existence. After remaining in force for nearly ten years, it was superseded in March of the present year by a far more comprehensive and satisfactory treaty, which places Denmark amongst the lands regarded with special abhorrence by fugitives from British justice. Of this arrangement we will speak again.

The German Empire was the next (and fourth) power with which Great Britain effected an arrangement for the mutual extradition of wandering felons. A convention for the same purpose had, indeed, been signed with Prussia on March 5, 1864, but it never came into operation, as it failed to obtain the special parliamentary sanction, which could alone put such an agreement in force in this country, before the Extradition Act, 33 and 34 Vict. cap. 52 (1870), which provided that all our subsequent extradition treaties might be carried into effect by an order in Council. Our

Extradition Treaty with Germany was signed in London on May 14, 1872, and its list of crimes, whose perpetrators come within the stipulations of the compact, is worthy of especial attention, as it is almost identical with the lists of offences set forth in our treaties with Belgium and Italy, and in our second compact with Denmark. The schedule comprehends no less than eighteen offences: 1, murder, or attempt to murder; 2, manslaughter; 3, counterfeiting or altering money, uttering or bringing into circulation counterfeit or altered money; 4, forgery, or counterfeiting, or altering, or uttering what is forged, or counterfeited, or altered; 5, comprehending the crimes designated in the German penal code as counterfeiting or falsification of paper-money, bank-notes, or other securities, forgery or falsification of other public or private documents, likewise the uttering or bringing into circulation, or wilfully using, such counterfeited, forged, or falsified papers; 6, embezzlement or larceny; 7, obtaining money or goods by false pretences; 8, fraud by a bailee, banker, agent, factor, trustee, or director, or member, or public officer of any company, made criminal by any law for the time being in force; 9, rape; 10, abduction; 11, child-stealing; 12, burglary or house-breaking; 13, arson; 14, robbery with violence; 15, threats by letter or otherwise, with intent to extort; 16, sinking or destroying a vessel at sea, or attempting to do so; 17, assaults on board a ship on the high seas, with intent to destroy life, or to do grievous bodily harm; 18, revolt, or conspiracy to revolt, by two or more persons on board a ship on the high seas, against the authority of the master. Furthermore, the treaty provides that "extradition is to take place for participation in any of the aforesaid crimes, provided such participation be punishable by the laws of both the contracting parties."

A perusal of the foregoing list will satisfy grave culprits, about to fly from England after doing their crimes on its soil, that Germany is a country which they should avoid, unless they can claim exemption from the treaty on the score of nationality. The same may be said of Belgium, with which power we made (July 31, 1872) a similar treaty, on substantially the same terms. So also, criminals running from the English police may not look for safety to Italy, unless they are Italian subjects; the British-Italian Extradition Treaty (signed February 5, 1873) being no less comprehensive than the British-Belgian Treaty and British-German Treaty. Our second Extradition Treaty with Denmark, signed at Copenhagen on March 31 of this year, is no less prejudicial to the interests of criminals. Every crime in the British-German list finds place in the schedule of crimes whose perpetrators are liable to extradition from Denmark. In fact, our latest international arrangement for the discomfiture of vagabond felons is a mere adaptation of our treaty with the German empire.

So far as comprehensiveness is concerned, the last four of our extradition treaties leave little, if any room, for amendment. Jealously providing that their stipulations shall not be abused for purposes of political persecution, they comprise every important offence properly covered by such arrangements. It may be hoped that ere long our insufficient agreements with France and the United States will be superseded by new conventions, drawn on the model of the British-German Treaty. But even when this shall have been effected, our international arrangements for the recovery of our runaway culprits will be sadly incomplete, if we continue to have no compacts of the same kind with Russia, Austria, Holland, Spain, Portugal, and other lands easily accessible to fugitives from this country. Whilst most of the European countries still offer asylum to fugitives from British justice, the United States is the only Transatlantic community bound to surrender to us on demand our absconding murderers, pirates, and forgers.

Moreover, though they are sufficiently compre-

hensive of crimes, and are, in other respects, notable improvements on the older conventions, our four latest extradition treaties are not faultless. It is not satisfactory that each of them may be terminated, on a few months' notice, by either of the contracting parties. It is far more objectionable that each of them exempts from its operation all fugitive criminals who can prove themselves subjects of the power from whom their surrender is demanded. We look in vain for an adequate argument in defence of this exemption. What consideration of patriotic sentiment or policy can make it the interest of Germany to protect from his proper punishment the German who, after murdering his wife, or firing a house, or robbing a bank in London, has made good his escape to Berlin? On the other hand, what good ground can Great Britain allege for declining to surrender to the governments of Germany persons of English nationality, who have committed heinous offences within their bounds? Sentiment, common sense, selfish interest, and social morality all require that the fugitive criminal, whatever his nationality, should on demand be seized, wherever he may be found in the civilized world, and given up for punishment to the power whose laws he has violated.

CHALLENGE TO THE EGYPTOLOGISTS.

IN the well-known Parisian scientific journal, *Les Mondes*, for 21st of August, appears the following, from the pen of the learned and active M. l'Abbé Moigno:—

"The pavement of the ante-chamber to the king's chamber in the interior of the Great Pyramid is a long or narrow rectangle, A B, divided unequally at C, the division being marked by A C being in limestone, and C B in granite. That being established, here is the challenge (*défi solennel*) offered by Mr. Piazzzi Smyth to the Egyptologists and hieroglyphists.

"Now that I have answered," says the Astronomer-Royal for Scotland, "all the successive objections of both the French, German, and English Egyptologists during the last three years against the scientific theory of the Great Pyramid,—and some of them have been very virulent indeed,—I request leave, on my part, to be allowed to propose to them a simple question relative to an important detail of the interior of that edifice, viz., what is the entire length of the ante-chamber's floor, A B; and what is the length of the granite portion thereof, C B; and what was the architect's reason for making them of those lengths, lengths assignable within limits ± 0.01 of an inch?"

"We propose this problem," continues the respected Abbé, "to MM. Mariette Bey, Chabas, Robiou, Dufen, Jacques Wilde, De Sauley. If they do not resolve it, we will publish, in fifteen days, the solution of Mr. Piazzzi Smyth, and the world will see more clearly than ever to how high a degree the numbers of the Great Pyramid are astonishing and mysterious in their wisdom and science."

To this I have only to add, that the challenge is equally open to Dr. Birch, Dr. Lepsius, Sir Henry Rawlinson, Dean Stanley, the Bishop of Lichfield, and any one and every one else, whether on the Continent or in this country, who are learned in antiquity, or who, by running down, whether in private society or public print, the scientific theory of the Great Pyramid begun by the late John Taylor, imply that they have more accurate acquaintance with the ancient building's measured and measurable facts. They may have, and the Astronomer-Royal for Scotland is simply anxious to get at their secret sources of information.

C. PIAZZZI SMYTH.

"W. H."

86, Hyde Park Road, Leeds, Sept. 8, 1873.

I THINK it is hardly necessary for me to assure you that I had never heard of Dr. Ingleby's paper. I am not a member of the Royal Society of Literature, and I reside at a distance from London. My acquaintance with the Earl of Essex's Will Hewes

is of many years' standing, and was derived from no more recondite source than Capt. Devereux's well known 'Lives of the Devereux,' where the whole of the interesting passage is quoted; and I have no doubt that every reader acquainted with the literature of Shakespeare's Sonnets would note the coincidence of name. This is, of course, very unimportant, but I shall be obliged if you will allow me to say in your columns that I do not rely in any way upon this particular Hewes to support my argument. If the word "begetter" in the dedication is to be taken in its legitimate sense—and I agree with Mr. Hallam that the word can only properly mean "the cause of their being written"—it is impossible that the musician of the Earl of Essex could have been Mr. W. H. The only notice we have of him occurs in relation to the death of the Earl, and this was in 1576, when Shakespeare was only twelve years old. If there is one thing to be certainly ascertained in the Sonnets, it is the fact of the relative youth of the person to whom they are addressed; and it is clear, therefore, that Mr. W. H. belonged to a later generation. I believe it has been pointed out, from the passage in Sonnet 135,

Whoever hath her wish, thou hast thy Will,
And Will to boot, and Will in overplus,

that the name of the rival was certainly William—and this, I think, is an argument for the homogeneity implied by the dedication.

C. ELLIOT BROWNE.

A SCOT ABROAD.

A RECENT number of an excellent Russian periodical, the *Russkaya Starina*, contains some interesting information about the ancestors of one of Russia's greatest poets, Michael Lermontof—her greatest poet, indeed, with the single exception of Alexander Pushkin. It has long been known that Lermontof was of Scotch extraction, but his pedigree was not given with perfect accuracy in the *Gerbovník*, or book of Russian genealogies, armorial bearings, &c. The documents, however, which are now printed in the *Russkaya Starina* give precise information about the first of the Lermontofs who settled in Russia, as well as about his descendants. By its aid some Scotch genealogist may be able to trace the Russian poet back to his family's Caledonian home. Early in the seventeenth century a Scotchman, named Yury (i.e. George) Lermant (or, more probably, Lermont), seems to have emigrated from Scotland to Poland, where we hear of his residing at Bělava, a town in the present Russian Government of Smolensk. Thence he passed into Russia, entering the service of Michael Feodorovich, the first tsar of the Romanof dynasty, by whom he is mentioned, under the name of Yury Lermant, in a *gramota*, or rescript, dated March 9, 1621. His descendants russified their name by means of the affix *of*; and his great-grandson's great-grandson was the famous poet, Michael Andréievich Lermontof. The family arms are described in the Russian *Gerbovník* as follows:—"On a golden field is a black chevron with three golden squares on it, and below it a black flower. The shield is crowned by the usual noble helm with a noble crown. The mantling of the shield is golden, lined with red. Underneath the shield is the device, *Sors mea Jesus*."

This description tallies, to a considerable degree, with that given by Sir Bernard Burke of the arms of the Lermonts of Dean and Murrison, "Or, on a chevron sable, three masles, of the first."

It remains for some Scotch antiquarian, hopes the Russian editor, to identify the George Andréievich (Andrew's son) Lermont, the founder of the present Russian family of the Lermontofs, and, if possible, to prove the existence of a blood-relationship between the Russian poet and the famous Thomas the Rhymer, to whom the same surname has been attributed.

Michael Lermontof often refers in his poems to the Scottish home of his forefathers. In one of these, printed for the first time in the *Russkaya Starina*, he says:—

Beneath the curtain of mist,
Beneath a heaven of storms,

Among the hills of my Scotland,
Lies the grave of Osian.
Thither flies my weary soul,
To breathe its native gale,
And from that forgotten grave
A second time to draw its life.

And in another poem, called 'The Wish,' he longs to have the wings of a bird, that he might fly "to the West, to the West, where shine the fields of my ancestors," and where, "in the deserted tower, among the misty hills, rests their forgotten dust." Above the sword and shield hanging on the ancient walls he would fly, he cries, and with his wing flick off the gathered dust of ages:—

And the chords of the harp of Scotland would I touch,
And its sounds would fly along the vaults;
By me alone awakened, by me alone listened to,
No sooner resounding than dying away.

But vain are his fancies, he adds, his fruitless prayers to be delivered from the harsh laws of fate:—

Between me and the hills of my fatherland
Spread the waves of seas;
The last scion of a race of hardy warriors
Withers away amid alien snows.

W. R. S. RALSTON.

Literary Gossip.

'MY KALULU; Prince, King, Slave: a Story from Central Africa,' is the title of a new volume by Mr. Henry M. Stanley, author of 'How I found Livingstone,' which will be published immediately.

MR. JOHN CORDY JEAFFRESON is correcting for the press a new novel, which will have for its title the name of its heroine, Lottie Darling. It will be published in the latter part of next month.

A. K. H. B., the author of 'The Recreations of a Country Parson,' will publish, in the autumn, through Messrs. Henry S. King & Co., a new book, entitled 'A Scotch Communion Sunday, to which are added certain Discourses from a University City.' The same firm also announces 'Words for the Day,' a volume of sermons by Dr. C. J. Vaughan, the Master of the Temple, and 'Theology in the English Poets,' a series of lectures on Cowper, Burns, Coleridge, Blake, and others, delivered by the Rev. Stopford A. Brooke.

AMONG the other publications of Messrs. Henry S. King & Co. are a collection of Mr. Robert Buchanan's essays on literary topics, in one volume, under the title of 'Master-Spirits,'—a series of out-door sketches of sport, scenery, adventures, and natural history, by Mr. G. Christopher Davies, entitled 'Mountain, Meadow, and Mere': this book will contain several illustrations, many of a humorous character,—and two novels, 'Mr. Carington: a Tale of Love and Conspiracy,' by Mr. R. T. Cotton, and 'Too Late,' a story by Mrs. Newman.

MESSRS. MARCUS WARD & Co., the chromolithographers, are about to publish two or three volumes of stories for young people, illustrated. A child's History of England, by Miss Yonge, will shortly follow, and a novel, by the author of 'Mrs. Jerminham's Journal.' They have secured the assistance of Mr. Marks and other artists, and have in preparation a series of fairy tales by Mr. Tom Hood and under his superintendence.

PROF. JOWETT, we omitted to mention last week, has finished his translation of Thucydides. We made a mistake, by the way, in saying that he would remain abroad for twelve months. Prof. Jowett will return to England

shortly, but, by the advice of his physicians, he will abstain from further literary labour during the coming winter.

MRS. J. H. RIDDELL, author of 'George Geith,' is writing a tale, called 'Fairy Water.' It will be published in Messrs. Routledge's Christmas Annual, the entire space of which will be devoted to Mrs. Riddell's story.

MR. M. T. BASS, M.P. for Derby, has announced his intention of contributing the sum of 5,000*l.* towards the erection of a new Free Library in Derby, on the understanding that the town should find a proper site for the building. The Town Council, at a recent meeting, at once accepted Mr. Bass's offer, and resolved to provide a site as soon as possible.

MR. CLEMENTS MARKHAM is engaged upon 'A Memoir of the Lady Ana de Osorio,' Countess of Chinchon, and Vice-Queen of Peru, A.D. 1629-39. The plant which yields the fever-dispelling quinine is named after, and was first brought into use by, the Countess of Chinchon. All that can be gathered respecting her family, herself, her husband, and her home, has been diligently sought for. The Memoir contains a history of the ancient Osorios, Marquises of Astorga; of the Cabrerias and Bobadillas, Counts of Chinchon, with their armorial bearings, descents, and services to the State; a chronicle of the Count's administration in Peru; the story of the cure of the Countess, and of the introduction of the febrifuge into Europe; a history of the castle and town of Chinchon, where the Countess dispensed her healing bark; and a topographical and botanical description of the surrounding country. A second part contains a Plea for the Correct Spelling of the Name of the Genus which commemorates the debt of gratitude that the world owes to this Spanish lady. The Memoir is illustrated by coats of arms, maps, and views of the castle and town of Chinchon.

MESSRS. BLACKWOOD & SONS will shortly publish a volume of poems by the late Isa Blagden, some of which appeared in the *Athenæum* several years ago. The volume will be edited and contain a memoir by Mr. Alfred Austin.

A STATEMENT has appeared in several daily and weekly papers giving an account of the will of the late Mr. Holmes, and naming a one-fourth share in the *Athenæum* as having belonged to Mr. Holmes. The will is dated March, 1869. Subsequently, Mr. Holmes retired from business, and sold his share in the *Athenæum* to the proprietor of the dominant interest.

THE English Dialect Society has sent to press, for its subscribers, a reprint of the Glossary of Yorkshire words contained in a 'Tour to the Caves,' &c., by J[ohn] H[utton], published in 1781; also a reprint of the Glossary of East-Yorkshire words contained in the second volume of Marshall's 'Rural Economy of Yorkshire.' It is also intended to reprint the glossaries of Norfolk words, of Midland words, and of Gloucestershire words contained in the similar works by the same author. Besides these reprints, several word-lists hitherto unpublished are in course of preparation, and will shortly be ready for press. Amongst these we may particularize a Glossary of Hampshire words, by the late Sir Frederic Madden, the manuscript of which has been

purchased by the Society; a Glossary of Swaledale words, by Capt. Harland, of Reeth; and a Glossary of Nidderdale words, by Mr. C. C. Robinson. Much progress has been made with the Glossaries of Devonshire, of Essex, of Shropshire, and of the Isle of Wight. Information respecting these dialects, and that of Hampshire, should be sent in as soon as possible to the Hon. Sec., addressed Rev. W. W. Skeat, 1, Cintra Terrace, Cambridge.

MR. D. GORRIE, of whose 'Summers and Winters in the Orkneys' we were able to speak favourably some time ago, is bringing out a book called, 'Geordie Purdie in London; or, the Adventures of a Fifeshire Man in the Metropolis.'

THE first number of the *Irish Independent*, a "trade and labour journal," has been announced to appear to-day (the 13th), in Dublin. It is a penny weekly, and besides having the support of the trades' organizations, it is to be the recognized organ of "the Agricultural Labourers' National Union of Ireland," as the *Agricultural Labourers' Union Chronicle* is of the English National Union.

'ZOOLOGICAL MYTHOLOGY,' the elaborate work recently published by Prof. A. De Gubernatis, is being translated into French by M. P. Regnaud, under the auspices of M. Renan and M. Bréal. A German version is also in preparation, and both translations will appear before the close of the year. Prof. De Gubernatis is also at work on a 'Handbook of Indian Mythology' (*Trattato di Mitologia Indiana*). Three volumes from the pen of this indefatigable writer will be issued in the next few weeks:—'Ricordi Biografici,' a reprint of sketches of contemporary Italian writers, that have appeared in the *Rivista Europea*, of which the Professor is editor; a legendary drama called 'Romulus;' and an autobiography under the title of 'Ricordi e Confessioni d'un Operaio Italiano.'

M. HENRI TAINÉ is engaged on an elaborate History of the French Revolution, which will be mainly founded on an examination of State Papers and other contemporary documents which have not been published. A third edition of M. Tainé's work, 'De l'Intelligence,' is preparing, in which will be found numerous corrections and additions.

WE regret to hear that Dr. David F. Strauss is in bad health and obliged, at present, to abstain from literary work.

A PAPER on Cyprian inscription, by the late Johannes Brandis, whose sudden death has been deplored by all who are interested in archaeological, particularly in numismatic studies, will soon appear in the *Monthly Reports of the Berlin Academy*. Cyprian types have been cast on purpose for this paper, which is to give the key to the decipherment of these inscriptions. A larger work on the same subject will be published later from the materials left by Dr. Brandis. His friend, Prof. E. Curtius, the historian of Greece, has undertaken the editorship of these materials.

THE preliminary arrangements have just been made for the Archæological Congress which is to take place next year in Russia. It will be held at Kief, from the 13th to the 17th of August. The Grand Duke Constantin will be the Honorary President; the acting President will be Count Ouvaroff. Its

principal feature will be an exhibition of antiquities from all the Slavonic countries, dating from pre-historic times to the end of the fourteenth century. But other attractions are offered by the organizing committee to their visitors. There will be an "archæological excursion," along the shores of the Dnieper, from Vushgorod to Kanef. Explorations will be made among the ruins of the neighbourhood, and some of the Kurgans, or *tumuli*, within easy reach of Kief will be opened. The Committee will shortly publish their programme; in the mean time Count Ouvaroff has started on an expedition in search of materials for the exhibition, to which all museums possessing Slavonic antiquities are begged to contribute.

HARVARD UNIVERSITY has published a scheme for examinations for women, similar to that in practice at Cambridge.

THE Danish poet, Hans Christian Andersen, has just returned to Copenhagen with recruited strength, after taking the baths in Switzerland. It is hoped that the effects of his dangerous illness have nearly passed away.

MR. HUBERT SMITH (Belmont House, Bridgenorth, Shropshire) desires us to correct an error in the notice of Mr. Randall's 'Old Sports and Sportsmen'; or, the Willey Country' (*Athenæum*, No. 2391, p. 234). Tom's master was not the "Squire Forester" who was raised to the peerage in 1821, but that gentleman's uncle, who died in 1811.

SCIENCE

Workshop Appliances. By C. B. Shelley, C.E. (Longmans & Co.)

IT is rather stretching the title of "Text-Book of Science" to make it cover a description of the most ordinary tools of the practical workman. We would not, however, quarrel with such a description on that ground. And, in the case before us, we gladly admit that the descriptive part of the work, as far as its range extends, is good. Mr. Shelley writes English, which is a rare accomplishment for writers on mechanical subjects. He gives good, intelligible accounts of some implements common in our workshops, which are illustrated by very fair woodcuts.

The fault of the work lies rather in its conception than in its execution. It fails to vindicate the claim "Il faut vivre." The reply, "Je n'en vois pas la nécessité," is obvious. The Preface tells us that "this treatise is intended to give, in a concise form, an explanation of some of the contrivances used in the engineer's workshop." Our old familiar friends of the carpenter's bench make their appearance, in their Sunday clothes. Sir Joseph Whitworth's original and beautiful apparatus for accurate measurement is placed in the forefront of the work. Tables of gauges and similar information, which it is useful to have in a handy form, are given. But when we look for some account of what may be called the chief implement of the engineer's shop, the steam-hammer, we do not find the subject even mentioned. We look in vain in the Index for the word "hammer" itself. There is, indeed, a portrait of one form of this implement, to be used with a cold chisel, or, as the author calls it, a chipping-chisel; but

regarding a tool about which there is so much to be said, we find no information of any value. It is not from the simplicity of the subject that it is thus overlooked, as there are portraits of files, chisels, drills, and even of a bradawl.

We suppose that the omission of any reference to the bellows, in its various forms, will be defended on the ground that it belongs to the smithy, rather than to the fitting-shop. But the smithy is as necessary an adjunct to the latter as is the shed of the carpenter; the tools common to which are, as we have said, explained in some detail.

There is thus a want of completeness in the work, and an absence of intelligible principle of selection. With regard to what is described, it is difficult to tell what class of readers will be benefited by the work. The first few days which the pupil spends at the bench will inevitably give him an acquaintance, which no book can impart, with the form and use of tools. Excepting for the purposes of trade, as indicating where certain tools are made, and from what sources they can be best obtained, illustrated catalogues are of little use; and if to the illustrated catalogue is added the descriptive amplification of the lecture-table, the work may be very good for a popular lecture, but has no practical value or interest to the student.

The subject involves points of far wider importance than the merit of a particular book; because that which underlies the whole question is the old contention between, we will not say theory and practice, but the lecture-room and the workshop. To whatever extent the higher branches of learning may be possibly attained by means of book study, without that oral tradition which was the central element of the schools, the colleges, and the universities founded by our ancestors, there is no question that the engineer can take no such short cut to the knowledge of his craft. He must be personally familiar with the workshop and the bench. He may acquire from books information that may enable him to score marks in a cram-examination, but this is something more than mere loss of time. It is intellectual swindling, and it has a double ill result. First, it induces examiners, and those who rely on the verdict of examiners, to think that the pupil knows what he does not really know. Secondly, it leads the pupil himself into the same grievous error. The lad, educated by the lecturer, is unaware that his education as a workman has yet to commence. We must not be understood as tending in any way to depreciate or to undervalue the primary importance of exact science as the guide and controller of practice, but the two studies are distinct. Each is requisite for the engineer. Each is important for the good mechanic. The danger lies in what may be called the popular view of the subject, in supposing that the kind of semi-scientific chat, which is good for atheneums, literary institutes, workmen's clubs, school lectures, and the like, is really educational training. There is a great and increasing tendency, at the present day, to substitute the superficial method of the Lycées for the sound practical methods of experience. We regard any "Text-book of Science," written under this view, as a mistake; and we should be glad to see the real ability and clear phraseology of Mr. Shelley directed to some-

thing that should be more truly of an educational character.

Foods. By Edward Smith, M.D. (H. S. King & Co.)

THE sources and the qualities of the various articles used as food by mankind form a subject of popular interest. By combining with culinary lore a certain amount of physiological teaching, an author has it in his power to make up a readable and at the same time a really instructive volume. This is the task which Dr. Edward Smith has undertaken. He treats of foods categorically under the heads Animal Foods, Vegetable Foods, Liquids (including the all-important subject of water), and Gaseous Foods, with every justification introducing under this last head the subjects of Air and Ventilation. The chief features of originality in Dr. Smith's treatise are the introduction of a series of recipes of the fourteenth century, quoted from "Cury," the master cook of Richard the Second, and the author's own tabular statements of the quantitative effect on the amount of carbonic acid gas thrown out of the lungs per minute after the administration of various liquid and solid foods. The results of the researches of Dr. Edward Smith—researches of the most laborious and painstaking character—were published some years since by the Royal Society. They were, perhaps, hardly of a sufficiently satisfactory character to warrant their presentation to the general public in the detailed form here adopted; but, at the same time, attention to them may introduce many readers to a better understanding of the problems attacked, and the methods of inquiry used, by physiologists in their researches.

Dr. Edward Smith does not by any means appear in this volume exclusively in the character of the physiologist, but is careful to give information and experience as to the merits, from a gustatory point of view, of various meats and dishes. At page 51 we read,—

"The sweetbread of the calf is the most expensive part of any ruminating animal ordinarily eaten by man; far more expensive than its nutritive qualities, and even its flavour, warrant; but, in accordance with the fashion of the day, it is in great request for dinners, and commands an extravagant price. At the same time, it should be added that it is probably the most delicate in flavour of any meat with which we are acquainted, and is, perhaps, equally so, whether boiled or fried."

We are very much astonished and vexed at finding, on the third page, so strangely erroneous, a statement from a physiologist of repute as that which follows, the verbal statement being endorsed by two very rough woodcuts:—

"The fibres of flesh generally are crossed by lines invisible to the naked eye, so that all voluntary muscles are striated (Fig. A); but the heart and other muscular organs, which do not move by volition, have muscular fibres which are not striated (No. 10), and are termed involuntary muscles."

Of course Dr. Edward Smith has known at one time, as every first-year's medical student knows, that the involuntary muscular fibre of the heart resembles the voluntary fibre of the limbs in being striated.

On page 111 we read,—"The use of fish by the Jews was greatly restricted, for the

restriction extended to all fish without scales and fins. . . . Hence cod, whiting, eel, and all kinds of shell-fish are forbidden." Dr. Smith is not a professed naturalist, but, if occasion offers, he might set his readers right on this point, for cod, whiting, and eel are well provided with both scales and fins.

In botany Dr. Smith is not more fortunate, for his figure, No. 94, is intended to represent the Sago Palm, of which he gives as the botanical synonym, *Cycas revoluta*. The Sago Palm is not this plant, but the *Sagus Rumphii*, and the figure certainly was not drawn to represent that tree.

On matters of practical diet, and the economics of food, our author is entitled to all respect, and is able to give the results of a long experience and special study of the subject, for which, as medical officer to the Local Government Board, he has had especial opportunities. He does good service in exposing the misconception prevalent as to the nutritive value of Liebig's extract of meat, which, in spite of the statement on the labels sold with it, to the effect that it contains the nutritive matter of so many pounds of beef, is rightly declared by Dr. Edward Smith to be chiefly valuable as a flavouring substance or mild stimulant.

To write a comprehensive book on the subject of foods, drawn as they are from all parts of the animal, vegetable, and even mineral kingdoms, which should be free from occasional errors, would require a man of encyclopædic knowledge, and of far less busy life than Dr. Smith; but his convenient little treatise, which forms one of the "International Scientific Series," contains much sound physiological exposition, valuable economic information, and quaint historical detail.

A Catalogue of the Collection of Cambrian and Silurian Fossils contained in the Geological Museum of the University of Cambridge. By J. W. Salter. With a Preface by the Rev. Adam Sedgwick, LL.D., and a Table of Genera and Index, added by Prof. Morris. (Cambridge, University Press.)

THIS Catalogue will be the greatest possible boon to all who wish to study the almost unrivalled treasures of palæozoic fossils in the Woodwardian Museum at Cambridge. The riches of this collection have been widely known, but the difficulties of exploring and using them have hitherto been very great, owing to the inconveniences of the apartments in which they are arranged, and also to the defects in the available catalogues. Prof. M'Coy's catalogue, although "a work of enormous labour, and of very great scientific skill," is, by simple lapse of time, and by reason of the natural growth of the Museum, now defective. The Catalogue before us was originally intended to be a supplement to it; but, under the skilful treatment of Mr. Salter and his coadjutors, it has overgrown the limits originally assigned to it by the late Prof. Sedgwick. The Catalogue is arranged in four columns: the first indicates the case or drawer holding each specimen; the second contains figures illustrative of the various fossils, and references to M'Coy's synopsis; the third contains names and short descriptive notes; the fourth gives the localities from which the specimens are derived, and their numbers in the collection. The illustrations by Mr. Salter are especially deserving of commendation; they are among the best and clearest we have ever seen. Their use to the palæontologist studying the Cambridge collections cannot be overestimated; while their distinctness fits them to take the place—so far as it is possible that figures can do so—of the actual specimens which so many

young geological students require to study, and have no opportunity of studying, in the field, or even in museums. In Mr. Salter's Catalogue, the divisions of the palæozoic rocks are taken in order, beginning with the lowest; and the fossils belonging to each are, when necessary, illustrated and described. In following this arrangement, the same genus is often discussed more than once; this, if it is at all a disadvantage, is but a slight one, and is more than compensated by the increased facility of reference in the Museum itself. The authors' names on the title-page are a sufficient guarantee for the general and scientific accuracy of the Catalogue—a guarantee which we find to be confirmed by perusal of the work itself. We, in common, probably, with all geologists, sincerely hope that at no remotely future date, the valuable, but, by reason of difficulty of access, almost unknown petrographical treasures in the University collections may be as ably and clearly described and catalogued. The eloquent Preface is peculiarly interesting, as having been the last literary production of Prof. Sedgwick. It shows that, in spite of accumulated honours, nobly won and nobly borne, the reminiscence of the unfriendly rivalry between himself and Sir R. I. Murchison caused bitter sorrow to the Woodwardian Professor, even to the close of his life. Of the merits of this dispute it would be out of place here to speak. Living geologists are now in a position calmly and justly to pass judgment on the questions at issue between Sedgwick, Murchison, Warburton, and the Council of the Geological Society, the more justly and generously, as the acts of most of them now belong entirely to the domain of history.

SCIENCE SCHOOL-BOOKS.

A Practical Manual of Chemical Analysis and Assaying. By L. L. De Koninck and E. Dietz. Edited, with Notes, by Robert Mallet. (Chapman & Hall.)

Introduction to Astronomy. By J. I. Plummer. (Collins, Sons & Co., Glasgow.)

A Handy-Book of Rock Names. By G. Harry Kinahan. (Hardwicke.)

Organic Chemistry, Adapted for Students in the Elementary Classes of the Science and Art Department of South Kensington. By W. Marshall Watts, D.Sc. (Collins & Co.)

A First Book of Mineralogy. By J. H. Collins. (Same publishers.)

Geology. By Sydney B. J. Skeretchly. (Murby.)

THE first of these small volumes promises to be of considerable value. It was intended by the authors for the use of chemists in ironworks, and it deals with chemical investigation as applied to the manufacture of iron from its ores, and to cast iron, wrought iron, and steel, as found in commerce. The experience of MM. De Koninck and E. Dietz has been gained in the great ironworks and factories of Belgium, France, and Germany, and they have clearly described the analytical methods generally adopted in those countries, and all the apparatus employed is succinctly described. Mr. R. Mallet has translated the Manual with much care. He has evidently felt that he was giving to the English student a useful guide. Indeed, he says of it, "It is one, from the careful study of which, accompanied by the self-instruction derivable from a repetitive course of the operations described, any tolerably intelligent man, with some preliminary knowledge of inorganic chemistry and of manipulation, might become a practical iron-assayer." We do not feel quite sure about this; and, although we strongly recommend this Manual for the general use of iron-assayers, we think it would not be safe to rely upon the results given by the amateur chemist, who has depended upon the aid given to him by this Manual, unless his preliminary knowledge has been something more than is implied in the above paragraph. The notes added by Mr. R. Mallet considerably increase the usefulness of the Manual.

The 'Introduction to Astronomy,' for the use of science classes and elementary and middle-class schools, has been prepared, Mr. Plummer informs

us, to meet the wants of students in physical geography, of whom some knowledge of astronomy is required by the Examiners of the Science and Art Department at South Kensington, and hence it is that "all those branches which have an especial bearing upon the subject of terrestrial physics have been treated at greater length" than may appear to be quite consistent with a treatise on astronomy. There is a great deal in the construction of this 'Introduction' which recommends it to the young student. It is sufficiently easy and free from technicalities and mathematical reasoning, to be read and understood by the students of middle-class schools, and it is sufficiently scientific to imbue the youthful mind with a love for this the eldest and the most sublime of the sciences.

Mr. Kinahan's 'Handy-Book' will be found exceedingly useful, not merely by young and amateur geologists, but even by many an older student to whom petrology has been somewhat of a stranger. For a considerable time rock-names have been in a state of great confusion; many names have been used not only unscientifically, but, as our author says, "also absurdly, as the original name may refer to a mineral or character not possessed by the rock or rocks to which it is now applied." Mr. Kinahan has performed his task with great ability, and for surveyors or students, while engaged in the field, he has produced a valuable book of reference.

We doubt the propriety of first publishing a statement of the subjects upon which the student is to be examined, and of then placing in his hands a book in which the subjects are arranged so as to meet the requirements of the examinations. Dr. Watts's little book opens with an extract from the syllabus of the Science and Art Department. It commences—"Pupils presenting themselves for examination will be expected to possess a knowledge of the following subjects." The subjects, eight in number, are then given, and these form the divisions of this volume. The knowledge which is acquired by so purely mechanical a process as this, cannot be of any value; it has no abiding hold upon the mind. By an effort of memory the examination is passed, and this being accomplished all is rapidly forgotten. While such a stereotyped system as this is the rule, not only will science cease to make any advances in the paths of discovering the truths of nature, but the diffusion of even existing knowledge will be of the most unsatisfactory character. The little volume which Dr. Marshall Watts has produced is most creditable to him. He has condensed with great ability a large amount of exact knowledge into a limited compass, and to the young student who has already made himself acquainted with the rudiments of the science, and is familiar with the nomenclature and symbols of modern chemistry, it cannot fail to be useful.

Mr. J. H. Collins's 'First Book of Mineralogy' promises to supply a want which has been long felt. As teacher of the classes of the Miners' Association of Cornwall, Mr. Collins has experienced the difficulty of teaching, with the aid of existing books, the elements of that science, which is so immediately connected with the every-day business of the miner. We do not feel quite sure that in a "First Book" it was a wise arrangement to introduce so much of the crystallographic systems. The very terms, such as "Holohedral" and "Hemihedral," &c., are repulsive to the beginner, and the numerous elaborate geometrical forms which are given are not attractive to the learner, especially when his only desire is to be enabled to distinguish minerals by their forms. It is not easy, we are ready to admit, to teach mineralogy, considered as a science, independently of crystallography, and the "Science and Art Department" demands this amount of knowledge from those who present themselves for the May examinations; therefore, the author had but little choice as to the order of his arrangement. If, however, Mr. Collins's book is used by the student in connexion with Mr. J. B. Jordan's series of "Nets" for the construction of models illustrative of the simple crystalline forms, we believe the

preliminary study of crystallography will be rendered pleasing and instructive. Those "Nets," which were published some years since in separate sheets, have now been gathered into a convenient little volume, forming one of Murby's "Science and Art Department Series of Text-Books."

Mr. Sydney Skeretchly's 'Geology' forms one of this series, and it is a well-written and judiciously arranged volume, treating very satisfactorily of all the physical agencies which have been, and are, actively at work in producing the observed geological phenomena.

THE COMETS.

PROF. EDMUND WEISS has calculated the orbit also of Comet IV., 1873, which was discovered by M. Henry, at Paris, on August 23. It is still increasing considerably in brightness, and would probably be visible to the naked eye, were it not that, being in the constellation Leo, and moving rapidly towards the south, it is only above the horizon during daylight. For further observations, therefore, we must look to the southern hemisphere; but the French physicists have not lost the opportunity of examining this comet also with the spectroscope. MM. Rayet and André observed it on the night of August 26; it was then about 6' in diameter, circular in form, with a strong condensation of light in the centre, comparable in brightness to a star of the seventh magnitude. The spectrum of the comet was composed of three ordinary luminous bands, without any trace of a continuous spectrum. The bands in the yellow and blue were very nearly equal in intensity, whilst the third, in the green, was much more brilliant, and double the length of the others; it was sharply defined towards the red, but diffused towards the violet. They examined the comet again on the 29th of August: its apparent diameter had then increased to 8', and a tail was observed, in a direction opposite to that of the Sun, nearly 25' in length. The head was still circular in form, and the brightness had increased to that of a star of the sixth magnitude. The spectrum still contained three luminous bands, as before, which had somewhat increased in brightness, and the green or brightest one in definition also; and there was now seen, traversing these bands, a very faint continuous spectrum.

Comet III., 1873, discovered by M. Borelly, at Marseilles, on August 20, is also moving rapidly southwards, and will during the ensuing week be in the constellation Hydra; it may still be observed early in the morning before sunrise, being nearly three times as bright as when first seen. We notice here an *erratum* in the last number of the *Athenæum*. In speaking of the spectrum of this comet, it was said that the French observers found two luminous bands, of which the one in the blue was "not half" that in the green; it should be "about half."

Tempel's Comet of July 3 is in the constellation Cetus, and, though much fainter than it was, may, perhaps, still be seen during the ensuing absence of moonlight by those who have powerful optical means at their disposal. Mr. Hind's orbit makes its periodic time a little more than six years; that of Prof. Bruhns about five years and a half. It approaches very near the orbits of both Mars and Jupiter.

The known periodical comets of Faye and Brorsen have both been re-discovered by M. Stéphan at Marseilles. Faye's is in the constellation Gemini, Brorsen's in Hydra; both are extremely faint, and visible only by the aid of large telescopes. Brorsen's, however, is still approaching the Sun, and will increase in brightness.

DR. BEKE'S MOUNT SINAI EXPEDITION.

DR. BEKE requests us to announce that his projected expedition for the verification of the true Mount Sinai is now assuming a practical form. Independently of a few minor subscriptions, the following gentlemen have kindly promised to contribute the under-mentioned sums, provided the whole amount required, estimated at 500*l.*, be forth-

coming:—Sir Walter C. Trevelyan, Bart., 50*l.*; Mr. Daniel Hanbury, F.R.S., 25*l.*; Sir Francis H. Goldsmid, Bart., M.P., 50*l.*

Dr. Beke proposes starting on his adventurous journey at the earliest possible moment; and as it is essential that the sum required should be completed without loss of time, he has asked us to bring the matter again to public notice in our columns.

Our readers may remember that in the *Athenæum* of February 8th and 15th last, Dr. Beke stated his reasons for disputing the traditional identification of "the Mount of God in Horeb," and for his opinion that that sacred spot, instead of being anywhere within the peninsula between the Gulfs of Suez and Akaba, is situated in the Arabian Desert east of the head of the latter gulf. His views are more fully developed in his recently published pamphlet, 'Mount Sinai a Volcano,' to which we directed attention a few weeks ago. We may add, that at the approaching meeting of the British Association, a paper, by Dr. Beke, will be read, 'On the True Position and Physical Character of Mount Sinai,' which will be illustrated by a diagram, showing the route of the Israelites on their exodus from Mitraim, and the situation of the Mountain of the Law, in accordance with the author's hypothesis.

RUDE STONE MONUMENTS.

IN his book on Rude Stone Monuments, Dr. Fergusson seems so intent on making all the megalithic structures either sepulchral or monumental that he quite ignores that any of them could have been constructed for any other purpose; if, however, he had examined the publications of the Royal Historical and Archaeological Association of Ireland, he would have found it highly probable that some of those he would class as "Dolmens" never could have been built for such uses. Many of Dr. Fergusson's dolmens, of a simple type, may originally have been doorways into raths, the rest of the structure having since been carried away. This is quite evident if the ruins on Aranmore, Galway Bay, are examined, as there the doorways occur both in their original position in "cahirs," or stone-forts, or singly, when the rest of the cairn has been removed to build fences, and the doorways only were left standing; and at Rinvyle, N.W. Galway, there is a similar structure, forming a doorway into a "lis" or clay-fort. At Marble Hill, co. Galway, there are a number of so-called Cromleacs, that appear to have been the doorways of raths.

The structure called *Calliagh Birra*, first figured and described by the late G. V. Dunoyer, and mentioned in his book by Dr. Fergusson, was probably a human habitation, as it is exactly similarly constructed to the chambers to be found in the walls of different cahirs, to the underground chambers (called earth-caves in the annals) so common in many of the raths, and to overground houses found among the ruins of ancient settlements.

The earth-caves are so common in all the south and west of Ireland, that it is unnecessary to enumerate localities; but they are very numerous in the raths and liss of Mayo and Galway, especially in the neighbourhood of Headford and Shurl, containing from one to four or five chambers in the different forts, but generally two or three. A few of these have clay sides, with flags or long stones covering them; but most of them have stone sides, either built walls or stones placed on edge or end, and the latter, if exhumed, would be exactly similar to the structure called *Calliagh Birra*. Some of these chambers were evidently built on the surface of the ground, and afterward the clay taken out of the circular ditches was piled around and over them. A remarkable feature of many of these earth-caves is that they had two passages leading into them, one from the inside and the other from the outside the ramparts of the forts, so that if an enemy surprised the inhabitants of a fort when in their caves, they could escape into the open country. The details of these caves are very interesting, they

could not, however, be described without drawings. The chambers in the walls of the cahirs sometimes have built walls, but more generally the latter are composed of stones placed on end or edge, and, when the rest of the cahir is removed, they have a similar construction to *Calliagh Birra*. These chambers can be seen in the Cahirsveen valley, co. Kerry, in the walls of the cahir at the ecclesiastical settlement, on Ardillaun, off the coast of Galway, and in other places.

Surface flag-houses or "fosleacs," like *Calliagh Birra*, occur on Aranmore, in the ancient town near Cleggan Bay, co. Galway, and in various other places, and a somewhat similar type is very common in the rocky hills of Burren, co. Clare; and the latter evidently were constructed as habitations for the people herding cattle on the hills, some of them still being used for that purpose. It is quite easy to make them, or even such structures as *Calliagh Birra* both air and water tight, by stuffing the crevices with grass or heather, and by placing on the roof a "lock" of grass, heather or sods. One or two are found in every good glen in the Burren, and are so placed that a person at them can see the whole glen. In the co. Galway, they are more of the *Calliagh Birra* type; have two or three chambers; two or more of them are often together; and they are built in a good glen, or on a bay of the sea, as if they had been more permanent habitations than those in the Burren. When there is a number of them together, there are always one or two cahirs or liss associated with them, to which the inhabitants of the hamlet could retire when attacked by an enemy. I never was in Glen Columbkille, co. Antrim, but from Dr. Fergusson's description of the structure, it is probable they are the remains of old houses.

At the present day, the inhabitants in many of the stony districts of Ireland, if they are building a fence or enclosure, or even a house, will roll to the place, first, all the large stones in the neighbourhood, and place them on edge or end at more or less regular intervals, while afterwards they collect smaller stones and build up the intervals. At any subsequent time the fences or structures may not be required, and they will remove the smaller stones for building purposes to another locality, leaving the large stones standing in row, circles, or more or less regular figures.

In the neighbourhood of Lough Gur, co. Limerick, large flattish stones are numerous, scattered about the surface of the ground, and many of these were used to build raths. These raths are sometimes built entirely of stones, but more often they were formed of stones and clay. Some of these raths are still entire, but in others the clay has been removed, and the only remains left are circles of huge standing stones. Such circles in other places would be a puzzle, and are very similar to some of those figured by Dr. Fergusson; here, however, their origin is quite apparent. In some of the mountain districts of Ireland there are the remains of the ancient "boleys" or cattle steadings, built as night shelter for the cattle when sent to graze on the mountains, as in many places the present names of the localities point to their ancient use, and in some places these remains now only consist of standing stones, often in circles. In England steadings would also have been necessary to protect at night the cattle grazing on the downs and other wild places, especially as long as there were wolves in the country. This also may account for stone circles being more common in England than in Ireland, for in the latter country there are numerous forts into which the cattle could be driven at night, and where the forts existed we do not find the ruins of boleys. In England, however, except in a few districts, forts are uncommon, therefore cattle steadings were necessary as long as the wolves existed, but after they became extinct such structures were unnecessary, were allowed to go to ruin, and their original use was forgotten. In the neighbourhood of large circles there are always smaller ones, which, it is unlikely, could have been steadings. If, however, we only look at what is going on at the present day we find that where cattle are housed there must also be fodder,

and to store the fodder enclosures have to be made, either of clay or stone. In Ireland of the present day, in similar wild places, for such purposes, they build small circles; if of clay, when deserted for a time, they have all the appearances of small liss, and often are marked as such on the Ordnance maps, while the only remains of many of the stone fodder enclosures are small circles of standing stones, the smaller stones having been removed. Even the interments, being found more usually outside than inside circles, would go to prove that the latter were not sepulchral, as the inhabitants would bury their dead near their folds, but not in them. I do not for a moment wish it to be believed that none of the different rude stone monuments were erected as monuments or for sepulchral purposes, as I know that many structures, similar in appearance to those I have mentioned have been so used; but I wish to point out that rude stone monuments, although very like in aspect, may originally have been constructed for quite different uses.

G. HENRY KINAHAN.

CAZEMBE.

Trieste, Sept. 3, 1873.

In a notice of 'The Lands of Cazembe' (*Athenæum*, August 30, 1873), translated by me, and lately published by the Royal Geographical Society, I read these words:—

"Gamitto's book is of interest throughout, and might, we think, be with advantage translated in full at some future time. The narrative of Ladislaus Magyar is, however, of still more importance, since it describes vast regions of south-western Africa, where Livingstone himself has never been."

Many years ago I prepared my copy of 'O Muata Cazembe' (Monteiro and Gamitto's book) for translation, when, hearing that my valued friend, Dr. Beke, had been in the field before me, I took no further steps.

As regards Ladislaus Magyar, allow me to state that, after duly obtaining at Pest the permission of Prof. Hunfalvy, the editor, I have persuaded the Rev. R. C. G. O'Callaghan, Consular Chaplain, Trieste, to undertake the translation, and I hope that it will soon appear, with notes by myself.

RICHARD F. BURTON, F.R.G.S.

Science Gossip.

We learn that Dr. Schweinfurth's great work, 'The Heart of Africa,' to which we referred in the spring, is now making rapid progress towards completion. Travelling, not in the footsteps of Sir Samuel Baker, but in a westerly direction, the Doctor reached the neighbourhood of Baker's Lake, and, passing through the country of the Niam-Niam, he remained for some months in the hitherto unknown kingdom of Monbutu. In a geographical sense, his book will contribute in an important degree to the solution of the Nile problem; and ethnologically, it will tend to set at rest the disputed question as to the existence of a dwarf race in Central Africa. Dr. Schweinfurth is an accomplished draughtsman, and his work, which will form two octavo volumes, will be elaborately illustrated from his own drawings. The work will be published simultaneously, in London, by Messrs. Sampson Low & Co.; in Leipzig, by Mr. Brockhaus; in Paris, by MM. Hachette & Co.; and in New York, by Messrs. Harper Brothers.

The following note, relative to the formation of a Physical Society, is from Dr. Frederick Guthrie, of the Royal School of Mines, Jermyn Street. It deserves attentive consideration:—"I wish to try to form a Society for Physical Research: for showing new physical facts and new means for showing old ones: for making known new home and foreign physical discoveries, and for the better knowledge one of another of those given to physical work. You who care for the being of such a Society, and who are willing to help in its making, are hereby asked to write to me to that purpose before the 1st of October next. Whereupon you will be

asked to meet so as to talk over the means.—24, Stanley Crescent, Notting Hill, W."

THE three small planets discovered in France last year have received the names *Liberatrix* (in honour of M. Thiers), *Vellida*, and *Johanna*. The five planets which still remain without names were all discovered by Prof. Watson, of Ann Arbor, Michigan, U.S., three last year and two this.

THE Social Science Congress, which meets at Norwich next month, is to be received with more than ordinary hospitality. There are to be two *soirées*, one given by the Local Committee, the other by the Mayor (Sir Samuel Bignold). The Choral Society have offered their services for a concert, and St. Andrew's Hall, which has been given up to the Congress for the week, is to be splendidly fitted up for the occasion. The United Kingdom Alliance put in a request for the use of the hall on one of the evenings, but the Local Committee refused the application. It is rumoured that the ladies are not regarded with any special favour by the Norwich people, and that there is some unwillingness to receive them as guests. Be that as it may, the ladies are to have it all their own way, for one day at least, in the Educational Section.

A WORK on 'The Birds of Shetland,' by the late Dr. H. L. Saxby, is about to be published under the editorship of his brother, the Rev. S. H. Saxby. The work will include observations on the habits, migration, and occasional appearance of the birds; and as the author is said to have added more than fifty species to the Shetland list, it promises to be an important contribution to ornithological literature.

THE evening discourses at the forthcoming meeting of the British Association, at Bradford, will be delivered by Prof. W. C. Williamson, of Manchester, who takes for his subject 'Coal and Coal-plants'; and by Prof. Clerk Maxwell, of Cambridge, who will discourse 'On Molecules.' We observe that some of our contemporaries fail to distinguish between Prof. A. W. Williamson, the chemist, of University College, London, who is President-Designate of the Association, and Prof. W. C. Williamson, the biologist, of Owens College, Manchester, who will deliver the lecture on Coal. Sir Samuel Baker may perhaps be present at the meeting.

AMONGST the many important industrial papers recently brought before the Iron and Steel Institute, there was one of great scientific interest, to which we desire to call attention. It was 'The Rationale of the Combustion of Gases considered in relation to an increased supply of Heat,' by M. Charles Boutmy, of the École de Liège. This communication has a most important bearing on the utilization of the gases of blast-furnaces.

It is worthy of remark that Prof. T. Thorell, of Upsala, has lately advocated the introduction of a common scientific language; and, as in these days a return to Latin is neither to be expected nor desired, he considers it not improbable that English may at some time succeed to this position. This he believes not only because English is far more widely diffused than any other tongue, but also because it can, by most Europeans, be more easily acquired than any other language. Prof. Thorell has given us an earnest of his belief by writing his recent work, 'Remarks on Synonyms of European Spiders,' entirely in English—in such English, too, that none of our countrymen need be ashamed to own it.

A COLLECTION of freshwater fishes, made at Shanghai by H.M. Consul, Mr. R. Swinhoe, has been reported on by Dr. A. Günther, of the British Museum. The collection is notable for containing an unusually large proportion of new species, or such as have hitherto been but imperfectly known.

To the current number of the *Annals and Magazine of Natural History*, Dr. J. E. Gray, of the British Museum, contributes an essay 'On the Siliceous Spicules of Sponges.' He proposes a simple scheme for the systematic arrangement

of these bodies, and shows that, various as their forms are, they are yet capable of being grouped under a few leading types.

POTASSO-GYPSITE, a beautifully crystallized double sulphate of calcium and potassium, discovered some years since, by Mr. J. A. Phillips, as an incrustation on a boiler employed for the evaporation of sulphate of potassium, has been recently found as a mineral, associated with rock-salt, at Kalusz. Dr. F. Ulrich, who has examined both the natural and the artificial crystals, finds, however, that they belong to the monoclinic and not to the rhombohedral system, as announced by Prof. W. H. Miller; this error is explained by the fact that the crystals of potassio-gypsum are twins.

A DETAILED Geological Map of France, by M. Élie de Beaumont, has been presented to the Academy of Sciences.

AN important paper 'On the Passage of Gases through Colloidal Membranes of Vegetable Origin,' by M. A. Barthélemy, appears in the *Comptes Rendus Hebdomadaires des Sciences* for August 11th. It describes a repetition and a continuation of the experiments of Prof. Graham, and proves a peculiar decomposing power to exist in the upper surfaces of the leaves of plants.

PROF. MORTON has communicated to the *Chemical News* an important 'Investigation of the Fluorescent and Absorption Spectra of the Uranium Salts,' by himself and Dr. H. Carrington, Bolton.

THE last part of the *Mémoires de la Société des Sciences Physiques et Naturelles de Bordeaux* is entirely given up to a mathematical paper, being part of M. G. Darboux's memoir, 'On a Remarkable Class of Curves and Algebraical Surfaces.'

DURING an unusually heavy snow-storm in Stockholm, which continued for five or six days, in December, 1871, Nordenskjöld detected, even in those portions of the snow which fell latest, a black carbonaceous powder, charged with very small spangles of metallic iron. He has since found similar substances in the snows of the Arctic Regions and from the heart of Finland. It will be curious to learn from the analysis, which he has recently promised, whether the iron in this cosmical dust is similar to meteoric iron.

METEOROLOGISTS will be interested in reading, in *L'Institut* for September 3, a paper communicated to the Académie Royale de Belgique by M. Ch. Montigny, 'Sur les Mesures d'Altitudes Barométriques prises à la Tour de la Cathédrale d'Anvers sous l'influence des Vents de Vitesses et de Directions Différentes.'

L'ABBÉ MOIGNO, in *Les Mondes* for September 4, publishes some curious remarks on 'La Vision et les Animaux Mystérieux d'Ezéchiel,' by M. l'Abbé Darvas, who has recently published his 'Histoire Générale de l'Eglise, depuis la Création jusqu'à nos Jours.'

KJERULFINE is the name of a new mineral species, described by Von Kobell. It is a phosphate of magnesia and fluoride of calcium, occurring at Bamle, in Norway, and is named in compliment to the Norwegian geologist, Kjerulf.

In the *Annals and Magazine of Natural History*, for August, Dr. H. A. Nicholson describes several new species of Stromatopora, from the Silurian and Devonian formations of Western Canada. Stromatopora is so singular a genus that its affinities are very obscure. Some of the new species, however, exhibit certain points of relationship to the Spongiidae, which have not hitherto been recorded, and tend to strengthen the view which refers Stromatopora to the family of Sponges.

AMONG other contributions to natural history in the same serial, we may note the descriptions of some new crustaceans, by the Rev. T. R. R. Stebbing; of a new species of Cellepora, from Exmouth, by Mr. E. Parfitt; and of some new fish, from Angola, by Dr. A. Günther, of the British Museum.

WE have received from Philadelphia the first number of the *Polytechnic Bulletin*, a Monthly

Record of Scientific and Industrial Progress. It is the purpose of the "Committee of Publication," as they state, "to render the *Polytechnic Bulletin* an acceptable and trustworthy record of scientific and industrial progress, both at home and abroad."

Is a paper, published in the *Jahrbuch der k. k. Geologischen Reichsanstalt*, Herr F. J. Noth advocates the sinking of deep bore-holes for petroleum in Galicia.

THE results of an extensive series of experiments on the manufacture of iron, made at the Government smelting works in 1871, are recently published in the *Zeitschrift für das Berg-Huetten, und Salinen-wesen in dem Preussischen Staate*. These are well worthy the attention of all who are concerned in economizing fuel in the production of pig-iron.

A GEOLOGICAL Report on part of Western Australia has been presented to the Governor of the Colony, by Mr. H. Y. L. Brown, the Government geologist. The area explored includes that portion of the Colony which lies south of the Murchison River and west of Esperance Bay. Although no pretence is made to a complete survey,—the time of exploration having been limited to two years—yet this preliminary report, and its accompanying sketch-map, must be of great use to those who purpose carrying out mining operations in the colony.

FINE ARTS

DORÉ'S GREAT PICTURE OF 'CHRIST LEAVING THE PRETORIUM,' with 'Night of the Crucifixion,' 'Christina Martyr,' 'Francesca de Rimini,' 'Neophyte,' 'Andromeda,' &c., at the DORÉ GALLERY, 25, New Bond Street. Ten to Six.—Admission, 1s.

Fifty Impressions of Ten Etchings. By Alphonse Legros. (Holloway & Son.)

MR. LEGROS is one of a few eminent French painters who settled in this country long before the war; he has continued to reside here, preserving his individuality in the change, and by his works placing lessons of inestimable value before the eyes of those who, we fear, have not the qualities of heart, the technical attainments, or the pure love of design for its own sake, that would enable them to profit fully by the teaching. Year after year,—sometimes in positions which are a disgrace to those who hang grave, learned, and sober works so shamefully,—his productions appear at the Academy and elsewhere, and rebuke by their thoughtfulness, by their learning, and by their elevated pathos, the trivial, flashy, and shallow sentimentality of the mass of their neighbours. What Mr. Browning suggests was an effect of "A Toccata of Galappi's" on the Venetian revellers seems to be in some degree analogous to the effect of the sad earnestness which animates the designs and paintings of Mr. Legros.

As it requires something like half an education in art, as well as a turn of taste and feeling peculiar in itself, to really qualify the student to enter into perfect accord with the "inner life" of some of Mr. Legros's paintings, it is by no means wonderful that even our R.A.s themselves are, to judge by their verdicts on his pictures, by no means unanimous in admiring them. It was a puzzle to us, for a long time, that the works of so pathetic a designer and so accomplished a painter could, except by chances the academical arrangements should preclude, be treated as we knew them to be treated; at last we concluded that there were R.A.s taking their turns of power at the exhibitions who did not understand such pictures, and, accordingly,

treated them scurvily. At the Academy show these works are presented year after year, and, as we said before, offer their lessons to many heedless eyes.

Mr. Legros is hardly less able as an etcher than as a painter. With a selection from a greater number of fine works which come under the former category, Messrs. Holloway have favoured the public and ourselves. There is in many of them not very much of those rarer and more recondite qualities of pathetic art, which Mr. Legros's pictures exhibit—grave thoughts, harmonies of colour, and earnestness of expression; but, on the other hand, one or two of the ten etchings before us are rich in sentiment, admirably composed, and thoroughly original. The speciality of all is marvellously subtle and delicate chiaroscuro. In thus employing his genius the artist has been loyal to the proper nature of the art he practised: because etching should succeed with chiaroscuro before all things. Mr. Legros is perfectly at home in dealing with this element of more exalted art: he is a chiaroscuroist in etching not less than in painting; the former mode of execution is but a simpler manifestation of the art which triumphs in the latter.

It must be remembered that of subject, that essential element of popular design, Mr. Legros's etchings exhibit, with the one or two exceptions referred to, next to nothing at all. These works are of art for art, yet they have for many who cannot define the source of their pleasure, a charm, ineffable indeed, and almost irresistible. Harmony and super-subtle balancing of tones, the rendering in black and white of the effect of diverse colours, and an unusual dignity of composition, mark these works as peculiar and noble. So little subject have they, that it is hard to find names to use in describing several of them; to number them would cause confusion; but we must do the best we can to identify the etchings as they occur. The title-plate is one of the finest among them. It represents a stalwart monk, with a cowl drawn on his head, a torch burning in one hand, while the other holds a tablet so that it receives the light. The time is night, the scene a cell, the walls of which bear only a picture or two by way of decoration of their unplastered stones. These elements are of no account in themselves, but they are combined and treated with much art, and balanced, graded and toned with a skill as undecipherable as that which produces a noble piece of music, and as effective in appealing to the delighted eye as harmonized notes may be to the ear. With certain seemingly ragged and quite irregular scratches, the artist obtains such a marvellous combination of diverse depths of shadows, that the white looks clear, solid, and brilliant in the light, and the black looks mysterious in the gloom, the boundaries of which seem to shift and tremble as the torch-flame flickers in the monk's hand.

A design, evidently intended for the Death of St. Francis, which comes next, is the only definite subject of the ten. It is a fine design, at once energetic and pathetic. The composition is well-considered, the expressions are apt, and, above all, the chiaroscuro is complete and characteristic. What are seemingly a few scratches depict a bit of landscape: men rowing a boat on a river, near low rocks, poor pastures, old trees, and a chateau embosomed on their margin, half hidden in their

enormous shadows, like the background of a Titian, and expressing a Titianesque fancy. Hardly more elaborate to the eye, but quite as subtly thought out, is another etching, comprising a little cottage in a line with a hedge, with trees behind the house, and a stream in front passing between steep banks: a thing of the slightest seeming, yet so full of grave, if not melancholy sentiment, that it arrests the attention and arouses the fancy. It is intensely rich in light, reflected, absorbed, and direct; and such consummate art has been employed in treating the black and white of the work, that it is questionable if, in power over us, its luminousness does not surpass its pathos.

There is another production, of a more ambitious kind than the last. A monk, the organist of a church, is seated before his instrument in a gallery above the congregation, and is looking upwards. His absorption in the strains his fingers have evoked is complete and beautifully rendered. The work exhibits such sober wealth of light and shade, and chiaroscuro so exquisitely contrived, that the absolute baldness of the thing in other respects,—even the offence given by some questionably drawn parts,—is nothing to the enchanted spectator. Of the same order, although much more difficult, is the next specimen of the art of Mr. Legros: a woman and two elderly men standing in prayer in an irregularly-lighted church; half-lengths of their not very well-drawn figures; two profiles and a full face of their by no means complete heads, and draperies *en masse*, so drawn that we do not care to criticize them. Yet what inspiration there is in the faces! Notice the earnest, playful aspect of the older man, whose withered hands are knit; how beautiful and how holy is the expression on the homely features of the woman! what character abounds in the face of the other man! Lastly, but not least affecting, or least subtly artistic, there is an old priest reading from a lectern.

Sunrise over Jerusalem, Illustrated, by Mrs. Finn (J. R. Day).—This volume is a sort of gift-book, with numerous chromolithographs, representing views in the Holy Land, prepared from and probably elaborated on the sketches of Mrs. Finn, wife of the late English Consul at Jerusalem. A popular descriptive narrative accompanies the pictures. The latter, although not works of art, in any high sense of the phrase, suffice to give credible, if rather arid notions of the places in question. The plates comprise the Holy Sepulchre, Sunrise over Jerusalem, View of Bethlehem and Jerusalem, Solomon's Pools, The Oak at Hebron, Jaffa Roadstead, Carmel, &c.

THE PRIVATE COLLECTIONS OF ENGLAND. No. II.—GALLERIES NEAR NEWCASTLE.

NORTH of the smoky capital on the Tyne there is not much which need detain us at present. We trust to obtain permission to describe, at a future time, what that distinguished amateur the Marchioness of Waterford has ably painted at Ford Castle and the School House of that place. The works of Mr. W. B. Scott, Woolner, Hughes, and others at Sir W. C. Trevelyan's Hall at Wallington we have long ago described separately, but hope, by and by, to say a few words upon the effect they produce when brought together. At Crag-side, near Rothbury, Sir William Armstrong's seat, are some modern pictures, which we must reserve for a future occasion. In Sir William's place at Jesmond Dene, which the engineer throws open to the public with "princely" kindness, are three paintings: 1, Mr. Horsley's

best work, 'Henry of Monmouth putting the Crown on his Head'; 2, 'Sunset,' a landscape, by Mr. V. Cole; 3, a cleverly-conceived humorous piece, by Mr. Emmerson, a local artist, which is far better than any other we have seen by him: it is called 'The Foreign Musicians,' and represents an Italian bag-piper and dancer, youths both, performing before the door of a Cullercoats fisherman's cottage, in the presence of the inmates and their friends. The performers show plenty of vigour, and there is a great deal of spirit and much variety of design in the actions and characteristic poses and faces of the fisherfolk, who are a somewhat peculiar race, retaining not a few of the physical, social, and moral qualities due to their descent and their occupation: especially notice the old woman, who, through her spectacles, gazes askant and half-indignantly, and yet admiringly, at the agile grace of the swift dancer, who, snapping his fingers as he moves with energy to the music, performs before her a wild and antique dance, a measure such as rarely crosses the Alps, and certainly was never executed by any creature whose lineage was derived directly from the Norsemen. The measure comes from the Campagna, and is own brother to the Neapolitan tarantula itself. There is a good deal of humour in the approving glances of the brown-bearded fisherman with the short pipe in his mouth. The man seems to have been painted by half-a-dozen artists, who, exhibiting in London, hail from Newcastle and its neighbourhood, for the smoke-begrimed towns on the Tyne have at least their full share of artistic activity. Nor is there any lack of characteristic spirit in the rendering of the buxom girl's demure approval; nor in the half-sulky looks of the bouncing, bare-legged little boy, indignantly munching his own fist as he lolls at his mother's knees. In this picture we find vigour, grace, and agreeable feeling for character both local and personal; the colour is in a strong, rather high key, which is deficient in the subtler harmonies, but still in good keeping throughout the work; but, on the other hand, the execution, under which term we comprise drawing, modelling, treatment of light and shade, is extremely defective in solidity; the textures, i.e. comparative rendering, for example, of flesh and clothing, are too much alike, the dresses being as luminous as the carnations. The result of these merits and shortcomings is that the picture is more like stained glass than is generally considered desirable. Of course, its merits far outweigh its faults, or we should not have spent so much ink on it. Of Mr. V. Cole's landscape, it is only necessary to say that it is a comparatively important specimen of his views of nature and art. Mr. Horsley's picture is well known.

In the museum of Newcastle are four fine sculptured slabs from Nineveh, given by the late Mr. Loftus, author of 'Chaldea and Susiana.' In the same building is, besides other works of art, Mr. W. B. Scott's dramatic picture, representing the building of the new castle of Newcastle. The painter was for many years master of the School of Art here, and in that office exercised a powerful influence on the public taste for design. In the town itself some specimens of bold engineering are noteworthy, as approaching high art.

The most important private collection of modern pictures in the neighbourhood of Newcastle is that of Mr. Leathart, of Bracken Dene, Low Fell. They are almost entirely the works of living artists, paintings of decided and high character, by men whose reputations, great as they now are, may outlast the standards of the hour, and who may represent to posterity the most living, poetical, and accomplished artistic power of this age and country. A spirit, with elements in common, undoubtedly inspires the art of all the men whose works, in numbers and even with splendour beyond our expectations, occur in Mr. Leathart's collection; but to speak of the painters as members of a school would be to misuse terms; the most like among them—Mr. Dante G. Rossetti and Mr. E. Burne Jones—are different enough, in all conscience; while, except for the easily recognizable elements to which we refer, no painters can

be more dissimilar than some of those here to be named. Several of the men in question are,—excepting the exceptions, which do not affect their modes of art,—absolutely, utterly, and irreconcilably in opposition to each other. Thus, nothing can be less like than the art practised by Mr. Holman Hunt and that of Mr. Rossetti, or that of Mr. Millais. Mr. A. Moore and Messrs. Whistler, Poole, F. Madox Brown, Hughes, and Martineau exhibit only the most superficial similarities in their painting.

Some of the more important paintings in this house are already well known to the reader, and were so recently before the public, either as first exhibited or in loan collections, that it is needless to do more than mention their present condition, and describe any new impressions they produce. We shall group each artist's works, without regard to their positions on the walls at Bracken Dene, and rank the painters themselves without reference to their comparative merit, still less to the popularity of their works. 'The Hiring Shepherd,' by Mr. Holman Hunt, with its bracing vein of thought, is no less effective as an ethical lesson than as a picture. It looks as strong and brilliant as when it was painted a good many years ago—years enough to test the durability of the materials and the technical wisdom of the painter. It is worth while to note, with reference to the comparative durability of pictures produced within our time and memory, that, with scarcely any exception, no change whatever has taken place in the works of the painters who, having that in common which is popularly called Pre-Raphaelitism, have little else to bring them under the same category; while a very large proportion of others, not to be so classified, have in very many cases altered, some for the better, and more for the worse. The only noteworthy exception to the former rule, if so it may be called, is Mr. Millais's 'Apple Blossoms,' which we saw the other day. This has gained in richness and depth of colour and tone; for the painter has worked on it since it was at the Royal Academy. The most common deteriorations are from brightness to horniness, and cracking of the pigments. 'The Hiring Shepherd' is in perfect preservation, and retains every ray of that splendid sunlight which has always distinguished it among modern pictures of the like effect. The distant hills and trees, fine and bright as they are, seem to us too prominent, but the solidity of the painting, the draughtsmanship, the fidelity of the local colouring, are unchallengeable. By the same artist is a much later work, in water-colours, 'The Dead Sea from Silom,' resplendent as an enamel, and pure as a jewel; the lake of horror, that stripe of blue, like a pale sapphire, is set in the distant valley, the depth of which, rather than the height of our stand-point here, near Jerusalem, enables us to see the sea through so many miles of air, pure as that is. The modelling of the foreground, being without shadows, is consummate. Mr. Millais's 'Autumn Leaves' is here, and, like the last, is picture and poem in one. Of how few paintings, modern or ancient, can this be said! 'Autumn Leaves' has lost none of its spiritual suggestions, its exalted, mournful fancifulness; the distant poplars, each like

—Death's lifted forefinger,

still mark the glowing sky in the decline of day, and soar above the dark masses of foliage; the Fate-like trio of children, with their strangely impassive actions, still heap the spoil of the dying year; the smoke of its destruction still creeps out of the pyre; the twilight increases before us, and the glow fairly seems to fail, not of course by the intention of the painter, for that would be foreign to and offensive in his art, but because, as we experience the enchantment he has devised, the progress of the action of his poem cannot be arrested in our imagination, and it is impossible to escape remembering that "the time cometh when no man can work." Opposed as the execution of each of these pictures is to that of the others, their subjects and inspirations are by no means antagonistic.

A work remarkable among the pictures here for

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originality and high inspiration is a large one in water colours by Mr. Jones, called 'The Christ kissing the Knight who had forgiven his Enemy vanquished in Combat,' a somewhat cumbersome title. This is a noble painting, and represents a twilight wood, full of rich reflections and deep gloom, and having spaces which are powerfully illuminated by the golden splendours of the sun, the pervading light being of a weird and strangely impressive bronze tone. Such is the effect produced by the local colouring.

In the foreground is a calvary, supported on piles above the earth, and roofed in a rude fashion with shingle. On the platform, before the crucifix, kneels a knight who has a worn look, and, except his head, is clad in complete steel. His helmet lies near his knees; in the gloomy place his armour gleams with innumerable reflections from the sky, contrasted with others from the dark foliage and stems of trees which gather closely about us here. According to the poetic fancy of the old legend pre-supposed by the painter, the statue of gilded metal has stooped forward from the cross to kiss the merciful knight on the brow, thus expressing the blessing which attends the merciful. We have to lose sight of probabilities altogether in contemplating such a picture as this. It is not intended to be analyzed by commonplace rules of history, or by those which concern the representation of nature. Thus, it is ten to one that not an inch of the splendid and gloomy armour is conformable to the laws of reflection. The Christ may pass without challenge as a picture of a statue which did not profess to be realistic; but the knight's figure is anything but perfectly constructed: the foliage and trunks are not beyond question, and we must admit that the lighting seems, to us, at least, inexplicable by ordinary laws. Even in respect to composition, the artist has not cared to produce a harmonious combination of lines, for few works could be less fortunate than this, where the lines combine only to produce an awkward parallelogram. Nor is the sentiment of the picture helped by this lack of grace. It is clear that we are to look for nothing realistic, conventional, or even elegant here, unless, indeed, it suits the mood of the painter to give us something of the kind. That he can be faithful is evident by the painting of some marigolds in front of the calvary. Far be it from us to apologize for those defects of grace and expression to which we have referred. But, as to the other matters which are absent,—we suspect not without some wilfulness on the part of the painter,—the fact is, we have no more right to look for them, and to blame Mr. Jones for their absence, than we have to expect "rhyme or reason" in the legend of which it was his business to paint the poetic essence. If we will not accept this work on these conditions, we must pass on, for it is not for us: we may turn to Mr. Holman Hunt's 'The Hiring Shepherd,' to Mr. F. Madox Brown's 'Cordelia with the Sleeping Lear,' both of which are here, and with them satisfy our craving for verisimilitude in combination with exalted ethics and intensely dramatic human passion and pathos.

But for those who yield wholly to the charm, and for others who are satisfied with art which exists for itself alone,—as painting in Rome and Venice did, and as the purest music does,—here is indeed a spell of magical power. Taking the subject as it is— weird, mystical, fanciful—the picture is its absolute presentment, in perfect keeping with it; in fact, if we may say so, the right logical development from it. From a subjective point of view, the strange pictorial enchantment wrought by this artist is a perfect success, thoroughly amenable to, and thoroughly loyal to, its own laws. If this is, as we believe, the case, we have but to look at the result in the impression produced on our minds, and this is aided in the highest degree by the expression of the knight's face, which is at once tender, devout, and stern. The sentiment is shown in the very dimness of the misty forest path, close to which the calvary stands; it seems to haunt the hollow glade beyond the group, and where the shadows of giant trees

are projected on the sward, where half the sunlight is lost in vapours. As a study of colour, developed from the Venetian mode, the picture is perfect, and in entire harmony with the inspiration of the subject—in fact, this is one of the noblest qualities of the work. It must be remembered, also, that the subject is one which an artist of powers inferior to those of Mr. Jones is certain to make ridiculous by painting it.

By the same painter is 'Merlin and Nimue,' a painting of the Arthurian cycle of enchantments, full of dramatic power, gorgeously coloured, and yet requiring an apology, on account of its technical shortcomings; for the defects it exhibits there is no satisfactory justification, such as can be pleaded for the 'Merciful Knight.' Far finer than this are two works which are connected by their subjects. They illustrate 'Sidonia the Sorceress,' by means of single figures of the good and wicked heroines of Meinhold's romance, both in interiors: the former, Clara von Bork, holding a nest of callow birds, and protecting them from a cat, is a beautiful study of tone, chiaroscuro, and colour; the last-named element deals with a rich citron, dark red, and black hues. The latter picture shows the beautiful witch-like damsel clad in white with embroidered adders disporting on her robes. The faces are intensely pathetic, and powerfully expressive.

We come next to several of the works of a painter who is content to have a great name and yet to justify it in the eyes of but a few. Mr. Rossetti does as he pleases, and from his own point of view acts strictly within his right in standing apart. It is another question whether or not this artist is wise, even on his own account, in withholding his pictures from comparison with those of other painters which he would be the last to condemn. We think the day has come when there should be an end to this reticence, and that Mr. Rossetti should, by this time, know his public. It would be well for the critics who, like ourselves, have sounded his praises unsparingly for years and years, that there should be an end to what is simply reticence, not whimsical concealment. Mr. Rossetti has produced larger and more laboured pictures and drawings than those now in question, but none showing a more exalted imagination, finer design, and richer colour, or displaying more clearly his powers and genius. That which we prefer is not the largest here, nor by any means the most ambitious, but it is the highest in tone. Illustrating the history of Paolo and Francesca, this work is in three compartments. The first represents with extraordinary power the kissing in the garden-house; the second, the floating of the condemned pair in the dark regions, where, in the irresistible air, they roll as leaves roll in a strong current, still clasping each other, and with folded feet and with garments all composed, moving both as one, they pass amid the rain of sapphire-hearted flames; the third compartment, the motto of which is 'O lasso!' refers to the second, and exhibits Petrarch and his guest walking in the gloom, Dante regarding the lovers with pitying eyes, and holding his loose garment to his lips while he follows his guide. In the first picture, Paolo has looked up from the pictured page of the book they read together, and, all on fire at heart, seen answering fire in Francesca's eyes, so he clasping both her hands in both of his, they indulge with equal passion in the luxury of love. Abandoning her mouth, she, under levelled eyelids, gazes on his face while it meets hers. There is no technical defect here, no ungainly lines, but, on the contrary, they harmonize so well with the subject, that their energetic curves echo the energy of the theme. There are no suggestions of enchantment in the colour, but it is rich and fine, its fervour helps the subject, and it is as completely in unison with the chiaroscuro as is the case in most fine Titians. The whole work is in a noble, rich, and passionate harmony, and it is impossible to praise one portion at the expense of another, because the work is complete. By the same artist is another work, also a water-colour drawing, repre-

senting Sir Galahad at devotion, one of the designs which illustrated 'Tennyson's Poems,' as published a few years ago,—one of the best of modern illustrated books, by the way, full of designs of the highest class, by Messrs. Rossetti, Holman Hunt, Millais, &c. That in question is a beautiful and highly poetical example of what Mr. Rossetti could do at a period which many do not hesitate to say was as rich as any period in his career. A third drawing by this artist is called 'A Christmas Carol,' and shows a lady singing and playing on a regal, while her locks are dressed by two green-robed damsels, one standing on either side. This is a sparkling, or rather a bright picture, fine enough to deserve a great deal more attention than we have left ourselves space to give it. By the same is a large cartoon, or finished drawing, in red and black chalks, of heroic size, representing Penelope, her soul looking through solemn, expectant eyes. Here is also a picture in oil by Mr. Rossetti, in two compartments, respectively showing Dante meeting Beatrice on earth and in Eden: in the former, she, as in the poem, descending steps in Florence, meets him ascending. She looked at him so that, as he relates, he was like to fall. She is accompanied by ladies. In the latter picture she again encounters him, this time among the roses of Eden, and looks at him with eyes the spiritual force of which, such is the power of the painter, is transcendently impressive. Technically speaking, this work is, whatever its other intrinsic merits are, inferior to the drawings to which we have referred above; it is less clear, intense, and deep in colouring, the handling is not so crisp, the tones are not so pure, the respective compositions are not so compact, nor is the conception of the designs marked by such complete spontaneity.

By Mr. F. Madox Brown we have 'Cordelia with the Sleeping Lear,' one of the most nearly perfect pictures of the English school. It also is highly pathetic and dramatic, lacking only a little finer beauty in the face of Cordelia, which, nevertheless, is full of genuine expression. The painting has not been seen for many years. It represents the scene where Cordelia's objurgations are most moving:—

— Mine enemy's dog,
Though he had bit me, should have stood that night
Against my fire.

So she complains, kneeling near her father's couch, with arms extended before her, her body rigid, and her head thrown back in a passion of grief and reproach. The physicians and others are near. Beyond, under the veil of the tent, we have a view of the camp in open daylight, the interior being in half light. The hoary king lies bent on the couch, a fine figure of age in forced repose, and the story is supported admirably by all the other figures. The execution is marvellously solid and sound, the modelling and drawing being elaborate, and the handling throughout extremely crisp and precise, without any hardness. By the same is a small version of 'Christ Washing Peter's Feet,' the design of which recalls Tintoret's highest and most dramatic phase of power; also, the fine picture of 'Romeo in Juliet's Balcony,' and a small version of 'The Entombment of Christ,' both of which we described so lately that it is needless to repeat what we said. The latter is extraordinarily grand, dramatic, and fine in feeling. The list of Mr. Brown's works concludes with a capital repetition on a reduced scale of 'The Death of Harold,' a work which, many years ago, did much to raise the painter's reputation.

Mr. Poole's noble and pathetic design, in combination with rich colour and powerful tone, styled 'The Prodigal Son,' is here, and shows the beginning of repentance while the man is herding goats in a rough pasture by the wilderness. He is seated in a rocky chair, and, after meditating in loneliness, turns his face earthward to weep: his figure is still in the shadow, but behind, sunlight advances, and the rocks and hills are illuminated by the dawning of a happier day than has passed over him. One form of the art of Mr. Albert Moore is perfectly represented in the decorative paintings, 'Battledore' and 'Shuttlecock,' which are admirable studies in the harmonies of blue and

green, respectively. It is only to be lamented that a painter who is so fastidious in respect to colour, should not care to do justice to himself by drawing faultlessly figures which rely entirely on execution for their charm. That Mr. Moore can draw, with a fine feeling for the highest order of form, is evident from the appreciation of the purest Greek art shown in 'Music,' also here, the lovely picture of ladies grouped on a marble bench, and listening to a harp as played by a bearded musician. Of course, the draughtsmanship of these figures is not thorough, and the picture must be regarded as a study in harmonies of white and its approximate hues, in which respect it is delicious; but the feeling it exhibits for the noblest phase of form is so evident and so successfully displayed, and that feeling and success are so rarely combined, that one is unable to understand how the fineness of the painter's taste is not accompanied by so much fastidiousness and self-control as would render intolerable to him those infirmities of drawing which injure the picture and startle the student. Mr. Moore, as an artist, ranks in quite a different category from the author of 'The Merciful Knight,' for the latter has little feeling for the grandeur and beauty of form, his art approaching music in its appeal to the senses of the observer, while the former recognizes this noble element of the most highly cultivated art with an intense zest, which is extraordinarily rare in these days, perhaps unique in the perceptions of our painters, and only surpassed among our sculptors by the high culture and masculine genius of Mr. Woolner, who is at once the most Greek and the most independent of his craft. The justification urged above for Mr. Jones's shortcomings will not apply to the defects of Mr. Moore's execution, which seems—to us, at least, and no one has spoken more warmly of his merits than we have—inexcusably deficient in carefulness, and to show a lack of self-respect which is unparalleled in our knowledge. It is a question, of course, whether or not Mr. Moore's artistic stamina would have borne that Spartan discipline which brought Mr. Woolner's powers so nearly to the Athenian pitch. We suppose not, yet the refinement of his natural gifts would, we should have imagined, preclude one who has an exquisite sense of the ineffable loveliness of lines, as displayed in the subtlest art, from leaving the draperies of 'Battledore' and 'Shuttlecock' as they have been left.

Beautiful as the last-named two pictures are, and only not perfect in that which should have been essential to their existence, they do not fulfil the promise shown in 'Elietzer's Sacrifice,' now here—a painting which, when it was first seen, was hailed with delight by all who could see its merit. The student will remember the magnificent design of figures, bowing before a circle of wavering flames,—he cannot have forgotten the passionate dignity of the priest's attitude. There was no over-abundance of fine draughtsmanship in the naked devotees; but evidence of exalted feeling for style was so distinct, that, looking on 'The Sacrifice' as the work of a youth, we saw no reason to doubt the power of that noble sense to compel its possessor to serious studies. It seems now, however, that this early promise was already marred; and the conclusion is inevitable that Mr. Albert Moore has been, in the homely sense of the term, "spoilt" by unwise adorners. Let us, therefore, be thankful for what we have got, only not deny what the evidence of our senses forces on us. Mr. Whistler, whose 'Japanese Jar-Painter' hangs close to 'Shuttlecock,' must not be compared with Mr. Moore, who is an artist among artists; neither will the measure of the imaginative poet of 'The Merciful Knight' suit him,—the first is to the second what treacle is to honey, to the third what earthly music is to songs of fairy-land. We do not fail to recognize the humour of the painter, and we heartily like his vigorous displays of rather mundane colour; but we really do not see why one who can deal with a noble "pot" so boldly as with that in the foreground here, does not condescend to cultivate his excellent sense of

form to more strictly logical results than are apparent in this capriciously conceived figure of a lolling girl, who depicts "the long ladies" in Nankin blue on a tall jar. Anyway, enough exists to make this a fine picture; but it is hard to do it justice after the learning of 'Cordelia with the Sleeping Lear,' the fine art of 'Music,' and the fine feeling of 'Battledore.'

Mr. Hughes, whose sense of gracefulness is exquisitely tender, and whose designing is of an extremely delicate kind, is worthily represented here. 'The Annunciation' has, although not without evidence of something quite "modern," not "mundane," in its inspiration, noble beauty of design. The angel, clad like a seraph in the folds of his own huge white wings, and encircled by a flame-coloured halo, stands before the Virgin, whose face is only too modern to be in perfect keeping with the spiritual appearance. The spontaneity of the design is, nevertheless, distinct. A more homogeneous design appears in the fellow picture—both are essentially studies in white—styled 'The Nativity,' but more fitly to be called 'The Swathing of the Child by Angels,' the ruling tint of which is white: the light enriches the sentiment; all the faces are marked by beauty of feature and expression. By the same is a charming group of portraits of Mrs. Leathart and her children at a balcony. This is one of the sweetest and most tender family pictures we know,—as rich in incident as in grace, and admirably executed. A larger work by the same artist is 'The Woodman's Return,' at twilight, to his cottage, at the door of which he is met by the white-gowned little one, with the apple cheeks, who kisses his father. The tenderness and purity of this picture have something of Fra Angelico in them, with a subjective treatment such as Lippi would have approved; the colouring is very strong and powerful, faithful to the effect of evening in summer and in a dense woodland.

R. B. Martineau's 'The Taming of the Shrew,' where the termentant is refused egress from the chamber, is here, with its powerful colouring, sound and rich modelling, the rare achievements of one who did so little, and died when his technical power was ripe. The design is as noble and true as the painting is strong and fine in all respects. Here, also, is Mr. Leighton's 'David,' the old man with rapt looks

—commencing with the skies.

As we shall soon deal with more important examples of the skill and feeling of this painter, we shall now merely recall this one to the reader's memory. Here is Mr. Anthony's noble picture of an old and enormous oak, standing on a plain, and wrestling in every bough with the tremendous force of the wind which precedes the storm now lowering in the distance. There is another not less characteristic picture by Mr. Anthony here. Near it is Mr. Inchbold's grave and beautiful 'Bolton Abbey,' the dark grey ruin standing, sombre and mournful, in the brilliant noon sunlight, on the rich meadow by the swiftly-running river. This is a masterpiece of sentiment, with intense realism, most powerfully and brilliantly painted. Two extraordinarily fine works by David Scott, an artist who is hardly known in the South of England, and who yet could paint a story with immense vigour, are here. One shows a tremendously impressive idea, of somewhat crude and irregular execution, of 'The Resurrection of Mankind,' with an idea that is quite worthy of Blake himself; the other is styled 'The Challenge,' and shows a duel about to take place between men of characters as opposed as their passions are. The conception is, it must be owned, a little melo-dramatic, but there cannot be two opinions about the astounding energy and genius of the designer. This picture has few or no technical defects, except that "slap-dash" speciousness of execution which seems inevitable to Scotchmen in art. It is very odd that the people who report themselves, and are often believed to be, among the soundest and most "solid" of the sons of Adam in every other class of mental operations, are almost invariably flimsy

and flashy painters. We repeat, it is very strange indeed, and can only get out of the difficulty by supposing that painting solidly is not really a mental operation.

Fine-Art Gossip.

AMONG forthcoming gift-books we hear of the following:—Messrs. Macmillan & Co. are preparing a volume of reproductions of twenty portraits, by Reynolds, of celebrated English Beauties, including the Duchess of Devonshire and Rutland, Lady Bunbury, Mesdames Pelham and Musters, to be published with an essay on Sir Joshua as a portrait painter, by Mr. Churton Collins, Fellow of Balliol College. Mrs. Charles Heaton has been compiling, as a companion to her 'History of the Life of Albert Dürer,' a biography of Leonardo da Vinci, which will be issued during the autumn, by the same publishers, and illustrated by copies of some of the artist's works in the Pitti Palace, British Museum, and Royal Library, Windsor. This volume will include an essay, by Mr. C. C. Black, 'On Leonardo in Science and Literature,' embodying the recent investigations of Signor Gori and Uzielli.—Messrs. Bentley & Son promise 'The Works of Sir R. Strange.' Many of this artist's works are scarce. He was one of the first Englishmen to excel in line engraving, and to promote a taste for works by the Old Masters.

MR. S. REDGRAVE'S 'Dictionary of Artists of the English School' will be published during the autumn, and contain notices of the chief artists' more important works.

THE Royal Manchester Institution Exhibition of Modern Works of Art was opened to the public on Thursday last, the 11th instant.

THE project of establishing a Fine-Art Gallery in Liverpool, to which we recently alluded, is likely to be carried out; and we hear that Messrs. Agnew & Sons, of Manchester, have offered to contribute to the Gallery a set of the proof engravings from the Turner plates purchased by them at the recent sale.

A CORRESPONDENT, who appears to be rather angry, as if the alleged error had been malicious, tells us that the carvings in Alnwick Castle, which we were led to believe were the work of Italian artists, were really executed by Englishmen. There was one Italian "engaged but for five years," while "five-and-twenty of our own countrymen" were employed. Very good.

ALNWICK CHURCH, which many years ago underwent a severe "restoration," contains an unusually large amount of modern stained glass, of unequal merit, but which, as a whole, is tolerable. Conspicuous is a Perpendicular six-light window, to the memory of Mr. T. Thorpe, by Messrs. Powell, of Whitefriars. There is an unusual degree of sentiment in the choice of subjects for the paintings, and the work indicates thoughtfulness and power of combination. It is in two lines of figures, of three each, besides the enrichments of the tracered head. Below is Moses, looking over the Promised Land, and shading his eyes as he gazes; on either hand stand Caleb and Joshua, with the grapes and staff, sword and spear respectively. Above stand Christ with two precursors bearing their respective emblems. Jointly, the two groups represent the Old and New Dispensations, the promised physical and spiritual victories of the laws. The style is good, the figures being large and broadly painted, but they are a little too pictorial for stained glass; the colour is agreeable. In the same church are several effigies in stone, which have been recut (!). They were curious because their rudeness of execution did not entirely conceal the influence of a noble style prevailing when they were sculptured by some half-taught northern carver, who had but a weak sense of beauty. One of them, said to represent a lady of the De Vesci family, has a jewelled bandeau outside her wide-winged head-dress or crimple, which is pinned to the great square blocks of her hair (c. 1300-20). A later male effigy has a purse or gipcere hanging at the girdle.

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formed when we said that the late Mr. T. Heaphy, whose death was recorded a short time ago, had written criticisms on Art. It is hardly necessary to say that we were not likely to intend to disparage an artist by saying that he did this. Our informant states that Mr. Heaphy's most important literary production was 'On the Antiquity of the Likeness of Our Blessed Lord,' which appeared, as we learn, in the *Art-Journal*, January to August, 1861. We did not know this.

SOME particulars of the life of the late Mr. Joseph S. Wyon, medalist,—whose death, by the way, reminds us that the Royal Academy no longer comprises, as it ought to do, a member of that profession,—have been forwarded to us. The deceased artist held the appointment of Chief Engraver of Seals, an office which some noble sculptors have been proud to hold: he was the third in regular lineal descent to be Chief Engraver. The post has been in the family since 1816. He was his father's pupil, and partly trained in the Royal Academy—not, of course, as a medalist, for we do not believe there has been a teacher of that branch of art in the schools within the memory of man; and we fancy the deceased was the only student who, within human recollection, frequented the Académie "groves," and professed to be a medalist and seal engraver. However this may be, our subject obtained two silver medals. His first important commission was a medal of James Watt. This so pleased R. Stephenson that he procured its adoption as the annual prize medal of the Institution of Civil Engineers. Mr. Wyon also engraved the Great Seal of England, a noble subject for an artist. He produced certain City medals to celebrate royal visits and similar ceremonies, also, a worthier opportunity, a medal to commemorate the confederation of the Dominion of Canada, and the Great Seal of the Dominion, besides numerous less important works. The deceased was a careful and intelligent artist, and his works, so far as we know them, were rather above the average. Mr. Wyon died in the thirty-seventh year of his age. His death reminds us that the contents of our purses, the designs of which, we suppose, were due in part to him, are, artistically to speak, of extremely uninteresting character. Of recent coining we remember nothing of technical value which is half so good as the noble silver five-franc piece of the French Republic of 1848. We remember some tolerably executed small silver of Belgium and Russian origin, but modern Italian, French, and English coins have little artistic value; nor can we say much more for the German coins. The Great Seal of England is nicely executed, but in its tameness reminds us of the British Lion himself. We have seen nothing here for a long time to equal the George and Dragon on the reverse of the old-fashioned sovereigns.

MUSIC

HEREFORD FESTIVAL.

THE amateur who was present at the Schumann gathering, at Bonn, and at the festival in the Town Hall, Birmingham, cannot fail to have been struck with the marked difference, artistic as well as social, between them and the meeting of the Three Choirs, during the past week, at Hereford. At the same time, it must not be concluded that there have not been some interesting points connected with the 150th anniversary of the most ancient musical festival in England. If, in the 'Messiah' and the 'Elijah,' which now form a portion of every important gathering, there were not the same number of executants, and the same precision and perfection in the interpretation as at Birmingham, it is a question whether the two oratorios were not listened to more reverentially, and their devotional character more keenly appreciated within the walls of Hereford Cathedral. No matter what the religious opinions of the visitor may be, and however exacting his artistic aspirations, it is utterly impossible for the

oldest listener to sit in a sacred edifice, associated, as it were, both with the dead and living, and not to feel profoundly the solemn strains emanating from Handel and Mendelssohn. Conventional criticism ceases, and imperfect execution is not grating, as the sublime choral effects penetrate through nave, aisles, and choir, and when the solo singers—preachers for the time being—appeal to the hearts of their hearers. Oratorio is, indeed, exalted on such occasions, and the listener, whether moved by music, by the poetry of the situation, or by the solemnity of the scene, feels little disposed to be critical. And thus it is that, despite the vast strides made of late years in the appreciation of executive skill, the Three Choir Festivals have maintained their sway and influence, although it is certain that the exactitude and colouring which characterize performances elsewhere, of greater pretensions, cannot be attained, because the forces employed are so much more limited, and, above all, because the influence of experienced conductors cannot be secured, deans and chapters insisting upon the festival director being one of the caputular body.

It has been suggested that the commercial element enters too much into the calculations of festival committees in this country; but surely, so long as they can confidently rely on such receipts as inevitably accompany the production of the 'Messiah' and of the 'Elijah,' it would be supreme folly to take these works out of the programmes. Come what may, the financial results of these two oratorios are, in the provinces, certain. In London, unfortunately, it is plain that their popularity is becoming most seriously compromised by repetition with most inefficient resources and with incapable conductors. The protests entered against the hackneyed secular schemes are quite just. It is sickening to have almost always the stock number of pieces which solo singers are executing; but if the German element is to be more often introduced in place of the Italian *répertoire*, there ought to be some reciprocity. At the Teutonic festivals the selection of music is all in one groove. If it could be varied by some little attention to the works of our native composers, there would be no objection to returning the compliment. As regards orchestral composition, public taste (or the want of it) inclines towards overtures; but it is to be hoped the time will come when no evening concert at a provincial festival will be without a symphony. Perhaps the extraordinary effect produced by the c minor of Beethoven at Birmingham, and its reception at Hereford with much more limited means, and the introduction of a large portion of Spohr's symphony, 'The Consecration of Sound,' may lead to a better state of things.

There has been at Hereford, this week, a laudable attempt to break through the routine matter of the Three Choir Festivals. Thus, the introduction of Handel's 'Jephthah' (with Mr. A. Sullivan's additional accompaniments), as revived at the Oratorio Concerts, under Mr. Barnby's direction, but much curtailed at Hereford, and of the dignified and powerful Chandos Anthem, No. 6 (with the additional accompaniments of Mr. E. Silas), must be commended. Moreover, the revival of Spohr's 'Christian's Prayer,' which he conducted in Exeter Hall (when performed by the Sacred Harmonic Society, on the 23rd of July, 1847), and also of his oratorio, 'The Last Judgment,' and his setting of Milton's version of the Eightieth Psalm, was judicious. In the sacred cantata, "In heaven, O Jehovah! is fixed thy throne," each verse embodies words of the Lord's Prayer; there is less mannerism, and less of elaborate and involved mechanism than usual in the 'Christian's Prayer,' its chief drawback being that it is monotonous. The solos, in 1847, were sung by Miss Birch, Miss Dolby (Madame Sainton), Mr. Hobbs, and Mr. Phillips. At Hereford, Miss Edith Wynne, Miss Enriquez, Mr. Montem Smith, and Signor Agnesi were the singers. Rossini's 'Stabat Mater' is a special favourite at the Choir meetings; it followed 'Jephthah' (in which the principals were Miss Edith Wynne, Miss Enriquez, Mr. Cummings, and Mr. Santley), and

the soloists were Mesdames Tietjens and Trebelli-Bettini, Mr. E. Lloyd and Signor Agnesi.

The great interest attached to the Hereford programme lay, however, in the revival of Mendelssohn's 'St. Paul,' which was selected for the evening oratorio on Wednesday in the Cathedral, the leading vocalists therein being Mdlle. Tietjens, Miss Enriquez (contralto), Mr. Montem Smith (tenor), and Signor Agnesi, who was assigned the important and onerous music of St. Paul. It was our good fortune to hear this grand work when it was first performed in this country at the Liverpool Festival, on the 7th of October, 1836, and our faith in the masterpiece was not shaken by the subsequent production of 'Elijah' at Birmingham, in 1846. 'St. Paul' was originally performed at the Lower Rhine Whitsuntide Festival, in Düsseldorf, on the 22nd of May, 1836, and had the inestimable advantage of being executed under the composer's own direction. We are indebted to Mr. Grove, of the Crystal Palace, for a most interesting account of the numerous alterations which the composer made in the work after its first performance. He took the same course with 'St. Paul' as he did afterwards with 'Elijah,' an example which ambitious composers, who rush into print with oratorios before they are played in public, would do well to follow. The 'St. Paul' of Liverpool was done with the altered, revised, and amended score. Painstaking as the late Sir George Smart was in conducting the oratorio, he was ill seconded by principals, band, and chorus; and the interpretation was an imperfect one, although Mrs. Wood, Madame Caradori Allan (Miss Paton), Mrs. W. Knvyett, Miss Birch, Mrs. A. Shaw, Messrs. Braham, J. Bennett, E. Taylor, A. Novello, and H. Phillips were the solo singers. In 1837 Mendelssohn himself conducted 'St. Paul' at Birmingham and in London, and thus established the traditions of the *tempi* and colouring. In 1849 Sir Michael Costa first conducted 'St. Paul' at Exeter Hall; but, despite the strong interest he felt in the oratorio, and the great pains he has taken year after year to popularize it, the general public prefer 'Elijah.' In Germany it is directly the reverse—'St. Paul' is preferred. It is, doubtless, difficult to decide the question from the musical point of view; but, on all hands it must be admitted that the book of the Apostle is vastly inferior to that of the Prophet. In 'Elijah' there is much more scope for the solo singers than in 'St. Paul'; but, as a conception, the latter is marvellously grand and impressive, and those musicians who delight in technical details perhaps more than in the poetry and feeling of an oratorio, dwell with emphasis on the workmanship of the 'St. Paul' as displaying the elaborations of contrapuntal science and on the gorgeous displays of instrumental colouring as being unrivalled. We heard a famous composer once remark, in reply to the question which work he preferred, 'Elijah' or 'St. Paul,' "When I hear the former I like it best, but when I listen to the latter then I prefer it."

'St. Paul' is peculiarly adapted for a cathedral or church, owing to the number of chorales it contains, Mendelssohn following, in this respect, the example of Bach in the St. Matthew Passion Music. These hymns are as touching as they are devout. The "Sleepers, awake!" is thrilling; the "Happy and blest" is lovely beyond description. The graphic power of the composer is shown in the "Stone him to death," and in the awful air of Saul, "Consume them all." Descriptive or didactic, devotional or passionate, severe or soothing, tender or energetic, the composer in all points depicts the situation with striking effect and power. The sweetness and simplicity of the melodies are in marked contrast, when necessary, with the colossal choral bursts. In the orchestration Mendelssohn has used his instruments as no composer had ever used them before; and their sonorosity has found imitators who claim originality, by daring to decry the invention and skill of a school which has rightly earned for itself the distinctive designation of being "Mendelssohnian."

The new oratorio, 'Hagar,' composed by the Rev. Sir F. A. Gore Ouseley, M.A., Mus. Doc.,

the Precursor of the Cathedral, was produced on the 11th inst. The words have been chiefly selected from the Holy Scriptures, by the Rev. J. R. Gleig Taylor, M.A. The subject is a strange one for musical illustration, and is not pleasant to dwell upon. The incidents of the Bible story indicate situations for the painter more than for the musician, and certainly do not suffice for an oratorio, but could be compressed, perhaps, within the limits of a cantata. The theme is, however, disagreeable when it is presented personally, with a cast of characters, however good the performance of a Mdle. Tietjens as Hagar, Madame Trebelli-Bettini as Sarai, Miss Edith Wynne as an angel, Mr. Santley as Abraham, and Mr. Cummings as a kind of narrator or historian. We do not understand why Mr. Taylor should call Abraham's wife Sarai, when, in Genesis xvii. 15, he was expressly told, "As for Sarai thy wife, thou shalt not call her name Sarai, but Sarah shall her name be." The composer has apportioned the numbers of his score in an overture; a chorale, "Jerusalem on high"; a recitative and air (Mr. Cummings), "Fear not, I am thy shield"; a chorus, "His seed shall endure for ever"; a recitative, "Now Sarah, Abram's wife"; her air (Madame Trebelli-Bettini), "How long wilt thou forget me?"; a chorus, "Trust ye in the Lord"; a recitative (tenor), "Now when Sarai saw"; the air of Abram (Mr. Santley), "I will lift up mine eyes"; the chorus, "The Lord preserve thy going out"; Hagar's air, "Unto thee lift I mine eyes" (Mdle. Tietjens); a chorus "Her soul is filled"; the recitative of the angel (Miss Edith Wynne), "Hagar, whence comest thou?"; and the *finale* of the first part, a chorus, "The angel of the Lord." The second section of the oratorio opens with an orchestral introduction, a tenor recitative and air, "And Hagar bare Abram a son"; the chorus, "The lot is fallen to me"; the tenor recitative, "As for Sarah, thy wife," followed by a quartet and chorus, "Praise the Lord, O my soul" (sung by Hagar, Sarah, the narrator, and Abram). Then comes the air of Abraham, "O that Ishmael," with a chorus, "Behold the Lord hath blessed him." Next is the fulfilment, in giving birth to Isaac, of the prophecy to the aged Sarah, in a tenor recitative with a canon trio (Messrs. Cummings, E. Lloyd, and Montem Smith) for three tenors, "He maketh the barren woman," with harp *obbligato* (Miss Trust). The casting away of Hagar and Ishmael (the latter is only presented once personally) is noted in a tenor recitative. The angry rejoinder of Sarah, "Cast out this bondwoman"; the tenor recitative of remonstrance, "And the thing was very grievous," with the choral notification, "They went astray in the wilderness," follow. Miss Edith Wynne next, as Ishmael, pours forth a supplication, "O God, thou art my God." The tenor narrator, in a recitative, states that Hagar wandered in the wilderness, to which the angel (Miss Edith Wynne) and the narrator answer in a recitative, "And God heard the voice of the lad." Next, in a tenor recitative, it is stated "And God opened her eyes," in reference to the well and the future destiny of Hagar's offspring, succeeded by a thanksgiving air of Hagar, "The Lord hath not cast out my prayer," and by a jubilant *finale*, "O sing praises unto the Lord."

In considering the composition, we should bear in mind that it is not to be judged from the German or Italian works of the sacred school. Sir F. Osseley is an Oxford Professor and a cathedral functionary, whose proclivities are essentially national. He is a firm believer in the music which has been written for his church. He has the Elizabethan tendencies; and he is strongly of opinion that our services should not be dependent on foreign importations. He is not a cosmopolitan. It is but just, therefore, to estimate 'Hagar' from his point of view, and not from one based on Handel or Haydn, Mozart or Mendelssohn, Palestrina or Rossini. And 'Hagar,' therefore, whether it please or displease, live or die, is, owing to the composer's theory, really a study, curious and instructive, if not remarkable or suggestive. It will not effect a revolu-

tion in oratorio writing, but it will turn attention to our English talent: it will show how a thorough musical scholar, who has written largely on the grammar of his art, can select a scriptural story, and produce an oratorio to be respected, if not precisely to be loved. There is, in the thirty-three numbers of the score, much to admire if nothing that excites enthusiasm. The narrative recitatives, all accompanied, have been well weighed; the orchestration, if meagre in the employment of the stringed, is charming in the use of the wood, and is not overdone in resorting to the brass. It is well voiced on the whole, although the composer has yielded to the temptation to turn to account the high notes of Mdle. Tietjens and of Mr. Santley. The characters might have been more individualized in the solos, but the music of Sarah is rightly conceived, and if he has served the contralto well, the two airs allotted to the Angel and to Ishmael (both embodied by Miss Edith Wynne) have suavity. But the gem of the oratorio is in the "Trio a Canone," sung by Messrs. Cummings, Lloyd, and Montem Smith, deliciously voiced, and charmingly accompanied with harp *obbligato* (Miss Trust). This canonical trio is an inspiration. As may be surmised from his theoretical writings, Sir F. Osseley is strong in fugue. It is, indeed, too predominant in an oratorio of two hours' duration. Nor are the subjects altogether so satisfactory as could be desired for fugue writing,—but Bachs do not spring up every day. What we like in the composer of 'Hagar' is his appreciation of words, and his desire to exemplify them; this may lead to exaggeration, but it is a praiseworthy tendency. Although we give full credit to the Hereford conductor for his zeal and intelligence, we should be glad to hear 'Hagar' with a larger body of stringed instruments, and with a conductor who has a decided rhythm and a strong sense of colouring. The modern cathedral devotees have reason to be glad that they have found so able a champion in Sir F. Osseley.

The customary cathedral sermon, on Tuesday morning, at the Three Choir Festivals, was not a musical one, as it generally is, but it derived more than ordinary interest from the fact that the preacher was the Rev. Archer Clive, the Chancellor of the Choir of Hereford, who recently lost his wife under such melancholy circumstances. His text was from the first Epistle of St. Paul to the Corinthians, the 21st verse of the opening chapter: "For after that in the wisdom of God the world by wisdom knew not God, it pleased God by the foolishness of preaching to save them that believe." The discourse, able as it was, tended to depreciate rather than extol the cause of charity, as aided by musical influences; and the preacher dwelt particularly on the diocesan institutions which have been mainly sustained by the festivals, although he admitted that music was a more refined enjoyment than the social board or hunting field.

Of the remaining features of the Festival, our notice must appear next week.

Musical Gossip.

THE statement in the American journals, that Mr. Santley has been engaged for a second musical tour in the United States, is untrue, the baritone-basso having declined all offers for another Transatlantic trip. Mr. Wilford Morgan and Mr. Maas, the English tenors, will join Miss Kellogg's English opera troupe in America. The cast of Signor Verdi's 'Aida' (his last work, produced at Cairo, Milan, and Naples, but not yet imported here), which will be given in New York by the brothers Strakosch, will be Madame Nilsson, Aida; Miss Cary, Amonasro; Signor Campanini, Radames; M. Maurel, Anonaso; and Signor Nannetti, Ramfis. Madame Nilsson will appear in Verdi's 'Traviata' on the 29th in New York, with M. Capoul as tenor, and M. Maurel as baritone. 'Aida' is to be performed at the Pergola, in Florence, with Mesdames Stolz and Waldmann, Signori Capponi (tenor), Collini, and Maini.

A MEMORIAL tablet is to be placed in the house in

King Street, Covent Garden, wherein the composer of "Rule Britannia" was born, Dr. Arne; but who can indicate the place of birth of the composer of "God save the King"?

THE rehearsals of the new opera, 'La Belle Imperia,' music by M. Lecocq, libretto by MM. Clairville, Siraudin, and V. Koning, have been commenced at the Bouffes-Parisiens, in Paris. The principal parts will be sustained by Mesdames Judic, Peschard, and Debreux; MM. E. George, Guyot, and Homerville.

WE are indebted to the Paris *Figaro* for the information that "La Belle Madame Florian," who sang one night in the 'Traviata' in Paris, had "grands succès" in the salons of London, and that "Lady Margaret" made the lady a handsome present. Our concert frequenters last season, we imagine, never heard of Madame Florian, who has left, states our Parisian contemporary, for Milan. The practice of Impresarios in London availing themselves of the gratuitous services of artists who want to obtain *kudos* by singing at our Opera-houses, ought not to be encouraged. Beyond seeing the portrait of "La Belle Florian" in a music-shop, we know nothing of the *prima donna*.

M. HALANZIER, the director of the Grand Opera-house in Paris, after many trials of new singers, has got a prize at last in Mdle. Leavington, a pupil of M. Duprez, who, as Azucena, in Signor Verdi's 'Trovatore,' has had a great success. The *débütante* is of American extraction, but was born in Paris, and her voice has two distinct registers,—that of the contralto, the quality of the notes being powerful and sympathetic, and that of the soprano, which is not so good in the *timbre*.

THE second performance, in Antwerp, of the new oratorio, with Flemish words, 'De Oorlog' ('The War'), by Myn Heer Jan Van Beers, the music by M. Pierre Benoit, of Brussels, was more satisfactory than the first execution. There are masterly points of orchestral and choral writing throughout the work; but, on the whole, it comes under the category of music that must prove impracticable for the world in general, as a large number of executants and numerous rehearsals are required to secure satisfactory results. M. Benoit is a musician whose imagination is too vivid, for he would go beyond the extreme limits of Beethoven and Wagner.

THE cast of the 'Huguenots,' at its performance last week, at the re-opening of the Théâtre de la Monnaie, by the new director, comprised Mesdames Marie Battu, Mezeray, and Hamackers; MM. Warot, Rondel, Echetto, and Baquie. The artists who sang in M. Lecocq's 'Fille de Madame Angot,' at the re-opening of the Fantaisies-Parisiennes, were the same as at the St. James's Theatre lately; namely, Mesdames Desclauzas, Luigini, and Delorme; MM. Mario-Widmer, Jolly, and Charlier.

WE can scarcely credit the statement that M. Lecocq is going to set 'Le Chevalier de Faublas' for the Brussels Fantaisies-Parisiennes (Alcazar), the libretto by MM. Clairville and Busnach. M. Leon Vasseur's 'Roi d'Yvetot' will be the first novelty.

THE Imperial Opera-house at Berlin has begun the season with Beethoven's 'Fidelio.' Herr Wachtel has been singing at the Kroll Theatre in the 'Huguenots,' in the 'Trovatore,' and in the 'Postillon de Lonjumeau.'

THE two 'Jeannes d'Arc,' that of M. Gounod, for the Gaité, and that of M. Mermet, for the Grand Opera-house in Paris, are in preparation. For the former, a new instrument, called the 'Pyrophone,' invented by M. Ferdinand Kastner (son of the late musical historian), is to be tried.

THE new National Opera-house at Bayreuth has been roofed in, in the presence of Herr Wagner and the Abbé Liszt; but the money required to complete the building is not yet forthcoming, so that the date of the production of 'Der Ring des Nibelungen' is still very uncertain.

A MUSICAL festival has been celebrated this week at Spa, with some 200 executants; the

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conductors were M. Daussoigne-Méhul, Director of the Glasgow Philharmonic Society, Herr Julius de Swert, of Berlin, and M. Guillaume, of Spa, with Madame Verchen as leading violin, and M. Jehan-Prune as violoncellist. The programme contained Beethoven's 'Ruins of Athens' and one of his symphonies, Mendelssohn's 'Antigone,' a symphony by Herr Joachim, 'Raff im Walde,' and works by Berlioz and Herr Wagner.

HENRICH NATTER, the sculptor of Munich, is at work on a statue of Schumann, which will be erected in Leipzig.

THE correspondence of the famous Italian conductor, the late Mariani, with Rossini, Bellini, Pacini, Mercadante, Meyerbeer, Signor Verdi, Petrella, Ricci, and others, has been presented by the widow to the Municipality of Genoa.

THE new Opera-house in Lodi, to contain 2,000 persons, will be inaugurated in December next.

THE Boston *Metronome* (United States) announces the death of Mr. A. N. Hayter, organist of Trinity Church. He was famous as a player, and for adapting suitable music for the Episcopal services. He was born in England, in December, 1799, and was a pupil of Mr. Corfe, the composer and organist of Salisbury Cathedral. Mr. Hayter was the successor to Mr. Corfe, and subsequently was appointed organist of Hereford Cathedral. In 1835, he emigrated to New York, and became organist of Grace Church, and next took the post at Trinity Church, Boston. He was appointed organist of the Handel and Haydn Society in that city, and produced successfully the oratorios of the two composers. He was disabled from playing for the last ten years; and his son, Mr. G. F. Hayter, was appointed his successor. There was a large assemblage at the funeral. At the triennial musical festival next spring, the Boston Handel and Haydn Society will essay Bach's 'Passion Music,' according to St. Matthew, and will produce also Mr. J. R. Paine's oratorio, 'St. Peter.'

DRAMA

THEATRE ROYAL DRURY LANE.—Sole Lessee and Manager, F. B. Chatterton.—This Theatre, re-decorated under the direction of Mr. Marsh Nelson, will open for the Dramatic Season on SATURDAY NEXT, September 20, when will be produced Shakespeare's Tragedy of *ANTONY AND CLEOPATRA*, concentrated into Four Acts and Twelve Scenes, by Mr. Andrew Halliday, illustrated with New and Characteristic Scenery by Mr. William Beverley. The cast will include Mr. James Anderson, Mr. Ryder, Mr. James Johnstone, Mr. A. Glover, Mr. Rignold, Mr. Dolman, Mr. J. Morris, Mr. Byron, Mr. H. Russell, Mr. Ford, Mr. Lickfold, Mr. Milton, Mr. Sargent, Mr. Clifford, and Mr. H. Sinclair; Miss Wallis, Miss Banks, Miss E. Stuart, Miss Adeline Geddis, &c. The incidental Music selected and composed by Mr. W. C. Levy. The Ballet and Groupings of Crowds arranged by Mr. John Cornsack; and the whole to be produced under the personal supervision of Mr. Andrew Halliday and Mr. F. B. Chatterton. At the conclusion of the Tragedy, the National Anthem will be sung by the entire strength of the Company. The Performances will commence with a Farcical Musical Eccentricity, in one Act, entitled *NOBODY IN LONDON*. Characters by Messrs. Brittain Wright, F. Moreland, Fred Evans, and his Ballet Troupe; Miss Harriet Covey and Miss Hildesbeth. To conclude with a New and Original Farce, entitled *THE STRAIGHT TIE*. Characters by Messrs. Brittain Wright, F. Moreland, A. M. Denison, F. Barnby; Miss Charlotte Saunders, Miss Clara Jacks, and Miss Maud Howard.—Priced, from Sixpence to Five Guineas. Doors open at half-past six, commence at seven. Box-Office open from Ten till Five daily.

THEATRICAL MANAGERS.

THEATRICAL affairs appear to be conducted on abnormal principles. Just as exceptional consideration used to be demanded for persons of a poetic turn, so now we are encouraged to believe that managers of theatres are not amenable to the laws which govern ordinary speculators. The notion is fostered by the practice of managers themselves. I am not talking of those who "keep" a theatre without care or prospect of profit. I allude to managers whose avowed object is money. Men of this class, with the most eccentric ideas on domestic economy, have no hesitation in assuming the responsibilities of management. Members of other professions, except money lenders, do not set up with insufficient means. The ease with which a man may become a manager without adequate equipment in money or knowledge of his business is, on the other

hand, too notorious to be denied. But, as I have said, theatrical affairs are conducted on abnormal principles. The possession, however temporarily or insecurely, of a "house" or a "garden" is enough to inspire the confidence of the world. The lessee has only to issue his orders, and they are obeyed. The stage exercises a sort of fascination over tradesmen, who are willing to supply him on terms not extended to other creditors. He is known to be forming a company, and actors come bidden and unbidden. He opens his "house" or his "garden," rich only in expectations. But his entertainment is a failure. The wealth upon which he speculated does not reach the treasury. What is the consequence? Tradesmen are told to call again; and, when "the ladies and gentlemen of the establishment" present themselves on pay-day, a proposal is made to them to work on half salaries or less. Fancy the merchant or shopkeeper telling those he employs that, as business has been bad during the past week, they were expected to be satisfied with a moiety of their wages; and yet the practice is said to be not uncommon at theatrical treasuries in town and country. Had the enterprise succeeded, all would have been well; but the theatrical manager is an empiric. The brewer, or the tobaccoist, or the popular journalist, having once discovered the particular flavour agreeable to his customers, can reproduce it habitually. Not so the theatrical manager. He cannot tell what is to be successful—till it succeeds. He puts one play on the stage which secures a run of a hundred nights. He has not, however, discovered the elements of his triumph. The next piece fails on the first representation. Ignorant of his business, he has no money to sustain him till he has learnt it, and the issue of his undertaking is failure to himself, and disaster to those who had trusted him. Still he has pertinacity. He begins again.

Of late, I must confess, the theatrical manager seems to have hit upon an expedient which ensures invariable success. This is to have a misunderstanding with the Lord Chamberlain. A piece is produced containing some breach of morals or good taste. Thereupon, the Chamberlain interferes. This is exactly what was wanted. The manager, or the "smart" pen who has committed the offence, undertakes the not very formidable danger of bearding the high functionary. A discussion is adroitly created; the public attention is aroused; and the piece, which, at best, is probably a farrago of nonsense, is wafted into a popularity, which it maintains, although shorn of the wicked wings which first gave it flight. But this expedient cannot be adopted for ever. The time must come when it will be stale and unprofitable. Then the manager will, as heretofore, have to trust his theatrical operations to the guidance of—chance.

The abnormal principles alluded to exhibit themselves not only at the inauguration of a theatre or garden, but in its maintenance. In three particulars, at least, the theatrical business differs essentially from any other that could be named. These may be described as—

1. Booking.
2. Bills.
3. Benefits.

The absurdity of calling upon visitors to a theatre to pay extra charges for taking the trouble of giving the manager an assurance

that they intend to be present must be obvious. If I go to a restaurant and order dinner for a party of six, a table is kept ready for us at the appointed hour, without any additional cost to me, and with the risk to the proprietor of our not appearing. At the box-office of a theatre I pay the money in advance, and, should the weather or any untoward event prevent our attendance, the manager has the price of the six seats in his till. The charge for bills is even more irrational than the charge for booking. If one were to go to a restaurant and ask the waiter what he could have to eat, he would be more than surprised if that functionary held out the bill of fare in one hand and demanded a shilling in the other for the information required. Yet at a theatre the visitor does not wonder at being called on to give a fee to learn what he has paid to see. I am aware that fees constitute a considerable portion of the revenue of some theatres, and that much disinclination exists among managers to abolish them. I am glad to find, however, that at the only house in London where they are unknown, the loss, estimated at more than 500*l.* a year, is covered by the presence of additional visitors, to whom fees are a costly impost as well as an offence. The most serious objection, however, that can be brought against existing theatrical management is found in the system of "benefits." The actor takes a "benefit," the box-keeper takes a "benefit," the bill-sticker takes a "benefit," and the manager himself takes a "benefit." If a clerk at a banking-house or in any merchant's office were to propose to the head of the establishment that once a year he was to have a percentage on the takings of a particular day in addition to his salary, it is not impossible he would find himself in Bedlam. What, again, would be said of a baker or grocer proposing a similar arrangement? Why a man employed at a theatre should have a portion of the receipts of a night's entertainment any more than the man engaged by a railway company should receive a portion of the proceeds of a day's traffic, I avow I cannot understand. It would be an astounding proceeding for a railway official to ask his friends to travel on his line on the day of his benefit, or to buy tickets if they felt indisposed to go. And yet it is not thought strange in a member of a theatrical establishment that he should require his admirers to be present on a particular night. The system of benefits cannot but have a degrading effect, especially on the actor. It is not impossible he considers a benefit as a sort of testimonial to his merits. But it cannot be regarded even in that light, for he himself stipulated for the benefit, has promoted it, and will receive the proceeds. Benefits, like fees for places and play-bills, can be explained only on the admission that theatrical affairs must be regulated by abnormal principles.

The interests of dramatic "art" do not, as it is sometimes contended, require practices unknown to any other art or profession, and the estimation in which things theatrical are held by the public is not such as to encourage the continuance of such customs. All unprejudiced persons hold that their abolition would aid the so-called elevation of the stage to a place it does not now occupy. The interest of managers of theatres is identical with that of their patrons. Both would be benefited were managers to act not on abnormal principles

but on the principles which govern other interests in the community. Q.

GAITÉ.

'LE GASCON' of MM. Theodore Barrière and Louis Davyl, with which, in presence of an audience of unusual brilliancy, the Gaité Theatre, now under the management of M. Offenbach, has re-opened, proves to be an attempt to revive the "cape and sword" comedy of Alexandre Dumas. Puyercard, its hero, is an amalgam of D'Artagnan, Don César de Bazan, Le Bossu, and Le Capitaine Fracasse. He comes to Paris in search of fortune, and is involved in a duel with a certain Maxwell, an enemy of Marie Stuart. From this moment he becomes the chief support of the Queen during her intrigue with Chatelard, who is his friend. With her he crosses the sea to Edinburgh, where his arm and that of Chatelard are strong enough, with little aid, to repress an insurrection of the Scots. Ultimately he dies, while saving the Queen from Maxwell, who seeks to bring about her ruin by means of her love for Chatelard. When dying of a wound he has received from his arch-enemy, he is asked by Marie what she can do for him. His answer is, "Faites-moi prince, Madame, et surtout qu'on le sache en Gascogne." M. Lafontaine gave a fine presentation of the young Gascon soldier. The dialogue assigned to him is lacking, however, in the dramatic force that exercises in the works of Dumas so extraordinary a fascination. Madame Lafontaine was excellent in all respects as Marie Stuart. The scenery, especially the view of Edinburgh, is of unusual beauty.

GYMNASÉ-DRAMATIQUE.

'UN BEAU-FRÈRE,' drawn by M. Adolphe Belot from a novel by M. Hector Malot, and produced at the Gymnase, is a gloomy study and an indifferent drama. The original romance was written at a time when public opinion in France was "exercised" concerning sequestrations of relatives on charges of mental alienation. It depicted a young man of eccentric habits confined as a lunatic by his brother-in-law, who had custody of his property. During the course of captivity the mind of the prisoner became absolutely affected, and when, thanks to the heroism of his sister and that of a friend, he was released from his thralldom, he proved to be absolutely out of his mind. His cure was effected by a method untested as yet by scientific men. His friend slew the man who had incarcerated him, and the restoration to health of the sufferer was immediate. The analyses of the effect of imprisonment in an asylum, which constituted the chief merit in the novel, are, of course, valueless for dramatic purposes. The play is, accordingly, heavy as well as oppressive, and the reception awarded it, in spite of the efforts of the company, which included such excellent comedians as MM. Pujol, Landrol, and Derval, and Madame Fromentin, was far from warm.

Dramatic Gossip.

This evening the Globe Theatre will re-open, with Mr. Lee's new drama, 'Chivalry,' and the Princess's will give Mr. Albery's fairy piece of 'The Will of Wise King Kino. Next Saturday the season at Drury Lane will re-commence, with 'Antony and Cleopatra,' altered by Mr. Halliday, and on Saturday week, that at the Lyceum with 'Richelieu.' The commencement of Mr. Neville's management of the Olympic is fixed for October 4, when a new drama of Mr. Byron's will be produced.

THE revival of a play of Beaumont and Fletcher is a complete novelty. At the Standard Theatre, a version of 'The Maid's Tragedy' of these authors is now given, with Mr. Creswick in the character of Melantius and Mrs. Viner in that of Evadne. The task of revision has been fairly accomplished: a play which Geneste declared wholly incapable of adaptation to modern tastes having been fitted to

the stage with no heavy or unendurable sacrifice of poetry. Mr. Creswick's Melantius is manly and soldierly. Melantius has been a favourite part with many actors, including Wilks and Berton, the latter of whom died in consequence of his efforts, while suffering from gout, once more to present it. Waller wrote a new fifth act to this play, instigated, it is said, by the objection of Charles the Second to the catastrophe (the murder of a monarch by his mistress), which might possibly suggest imitations. This is in rhymed verse, and is wholly inferior to the original.

A NEW burlesque, by Mr. Burnand, entitled 'Our Own Antony and Cleopatra,' obtained a dubious reception at the Gaité Theatre on Monday last. It is splendidly mounted, but is destitute of any form of humour or drollery. Mr. Toole as Ptolemy gave a clever imitation of Mr. Sims Reeves, but acted with uneasiness and jerkiness, which showed he doubted the power of the part over the audience; Miss Selina Dolaro as Cleopatra disappointed expectation, singing feebly and nervously; Miss E. Farren made a boisterous Antony; Mr. Lionel Brough was Mumpshis, an Egyptian innkeeper; and Mr. Bishop, Octavius. The Conspirators' Chorus from 'La Fille de Madame Angot,' arranged as a duet, obtained an *encore*.

MISS WARD, an American actress, whose rehearsals in London excited some interest in literary circles, will shortly appear at the Theatre Royal Manchester, as Lady Macbeth.

'La Patte à Coco' of MM. Clairville and Marot, with which the Théâtre du Château d'Eau has opened, is a fairy extravaganza, differing in no respect from a score of predecessors. It is provided with the usual lavish embellishments.

THE Châtelet Theatre has re-opened with the 'Tour de Londres' of MM. Nus and Brot.

'LE GENDRE DE M. POIRIER' was revived at the Théâtre Français on Saturday, with M. Berton and Mlle. Croizette. The same night the Odéon re-opened, with 'La Vie de Bohème'; Mlle. Fargueil re-appeared at the Vaudeville in 'Les Pattes de Mouche,' and M. Delannoy, at the same theatre, in 'Le Choix d'un Gendre.'

At the Politeama Romano, the visit of the Shah of Persia has been made the subject of a *pièce d'occasion*, entitled 'Lo Scià di Persia,' written by Signor Agostino Zeno, and brought out for the benefit of Signora Rosa Guidantony.

Two novelties have lately been produced at the Teatro dei Fiorentini of Naples: a play by Signor Gherardi del Testa, entitled 'Manuela la Zingara,' and 'Gabrielle,' by M. Emile Augier. Besides these, 'Sail,' the great tragedy by Alfieri, has been revived, with Signor Majeroni in the principal part.

ANTIQUARIAN NOTES

Tempest, act v. sc. 1.—In a paper of Mr. H. Staunton's, published in the *Athenæum*, on 'Un-suspected Corruptions in Shakspeare's Text,' there is a suggestion that, in 'The Tempest,' act v. sc. 1, line 174 (Globe edition),—

Yes, for a score of kingdoms you should wrangle;
the true reading is "wrong me." This suggestion is not new. In 'An Attempt to rescue that Aunciente English Poet and Playwright Maister Willaume Shakspeare, &c., by a gentleman, formerly of Grey's Inn' [Mr. John Holt], 1749, at page 93, we find, "And if this accurate critic (Warburton) had exerted his usual sharpness, he would possibly have found we should read *wrong me* for *wrangle*, 'to preserve the sentiment.' Fraud, the Cause being mentioned, when she said he play'd her false: and not wrangling the Effect, tho' 'tis not unusual with Shakspeare to substitute the one for the other." I must add that this is the only instance in which I have found that Mr. Staunton had been anticipated in any of his emendations, many of which are brilliant and worthy of reception into the text.

F. G. FLEAY.

Dante, *Inf.* xxiv. 3.—Would any "Dantophilist" among your readers, of more experience than myself, give me his opinion upon the following point:—The line, 'Inf.' xxiv. 3, "E già le notti al mezzo di sen vanno," has, as far as I can discover, been always interpreted to mean, as Bianchi puts it, "E già le lunghe notti dell' inverno vanno gradatamente diminuendo, per divenire uguali al giorno nella durata." Thus, to take three well-known English versions, Cary renders, "And now towards equal day the nights recede"; Pollock, less decidedly, "When the nights approach the equinox"; Carlyle, "The nights already wane towards half the day." The objection to this seems to me to be, first, that little or no difference is made between "sen vanno" and "vanno;" secondly, that "il mezzo di" is an odd way of expressing "the half of 24 hours." Now I find, on referring to Landino (ed. 1507), that, although in his text he has the usual reading, and in his note the usual interpretation, yet, at the head of his note, the line is given in the following form:—"Et già le notti amezzo & edi sen vanno." I cannot find any other authority for this reading,—at least none of the four first editions, as edited by Lord Vernon, bears it out,—nor do I see any reason to suppose that it, rather than the ordinary reading, is what Dante wrote; but it may have given rise to the common interpretation of the words. If we keep "al mezzo di," it seems to me that the obvious translation is, "And the nights are now passing away to the south": "la notte" being here, as elsewhere in Dante, taken to denote that part of the heavens opposite to the sun which goes to the south, when the sun, having past the winter solstice, is coming to the north. I may add that Landino, having given the line as I have quoted it in his note, goes on with an "Alquanti leggono," to give the usual reading (which he has himself in his text), and glosses thus, "Cioe già e cominciato a crescere el di & a mancar le notti: Imperhoche insino che el sole e ito al capricorno (the winter solstice) sono cresciute le notti e mancati e giorni. Et dipoi partito dal tropico hie male vien di grado in grado *inverso lequinoctiale*: & le notti incominciano a diminuire insino che arriva allequinoctiale dove si pareggia la nocte col di." This looks as if (though, as the last words show, he was hampered by the ordinary interpretation) he had an idea of what, with much diffidence in the face of so many authorities, I venture to think to be the true meaning of the words.

A. J. BUTLER.

Cirmounte.—Among the commodities enumerated in the 'Liber Albus' of the City of London, compiled about A.D. 1419, as liable to the impost called *seavage*, occurs one named *Cirmounte* or *Cermountyn*. The learned editor, Mr. Riley, suggests that this name should have been written *Termountyn*, and that it signifies *turpentine*. Allow me to point out that the word is the French *Sermontain*, a corruption of *Siler montanum*, written *Silermountayn* in Turner's 'Herbal' (1568). Gerarde (1636) says, "It is called commonly *Siler montanum*: in French and Dutch by a corrupt name, *Ser-montain*." The articles to which this name was applied are the small aromatic seeds (botanically speaking *fruits*) of *Seseli tortuosum*, L., a plant of the order Umbellifera, common in dry places in the South of France, especially about Marseilles, and hence termed by the older botanists *Seseli Massiliense*. The name was also given to the seeds (fruits) of *Laserpitium siler*, L., a plant of the same order and possessing similar properties, growing in Central and Southern Europe. *Sermontain* was used in the Middle Ages something like cummin, as a spice and medicine. "The sede dronken wyth wyne," says Turner, "helpeth digestion, and taketh away the gnawing of the belly. And it is good for agues, wherein a man is both hote and colde at one tyme. It is good to be dronken with wyne and pepper agaynst the coldness in a journey."

D. HANBURY.

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